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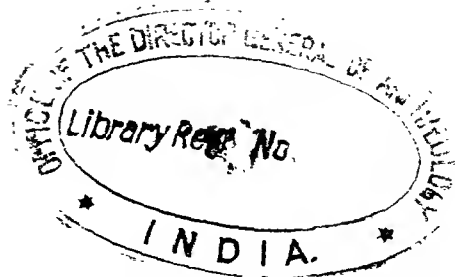
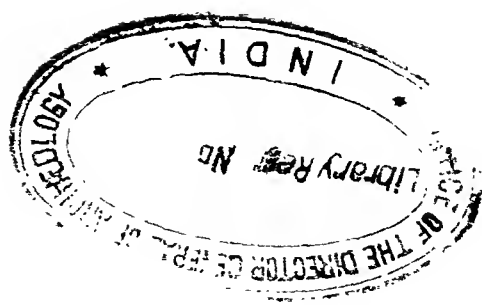
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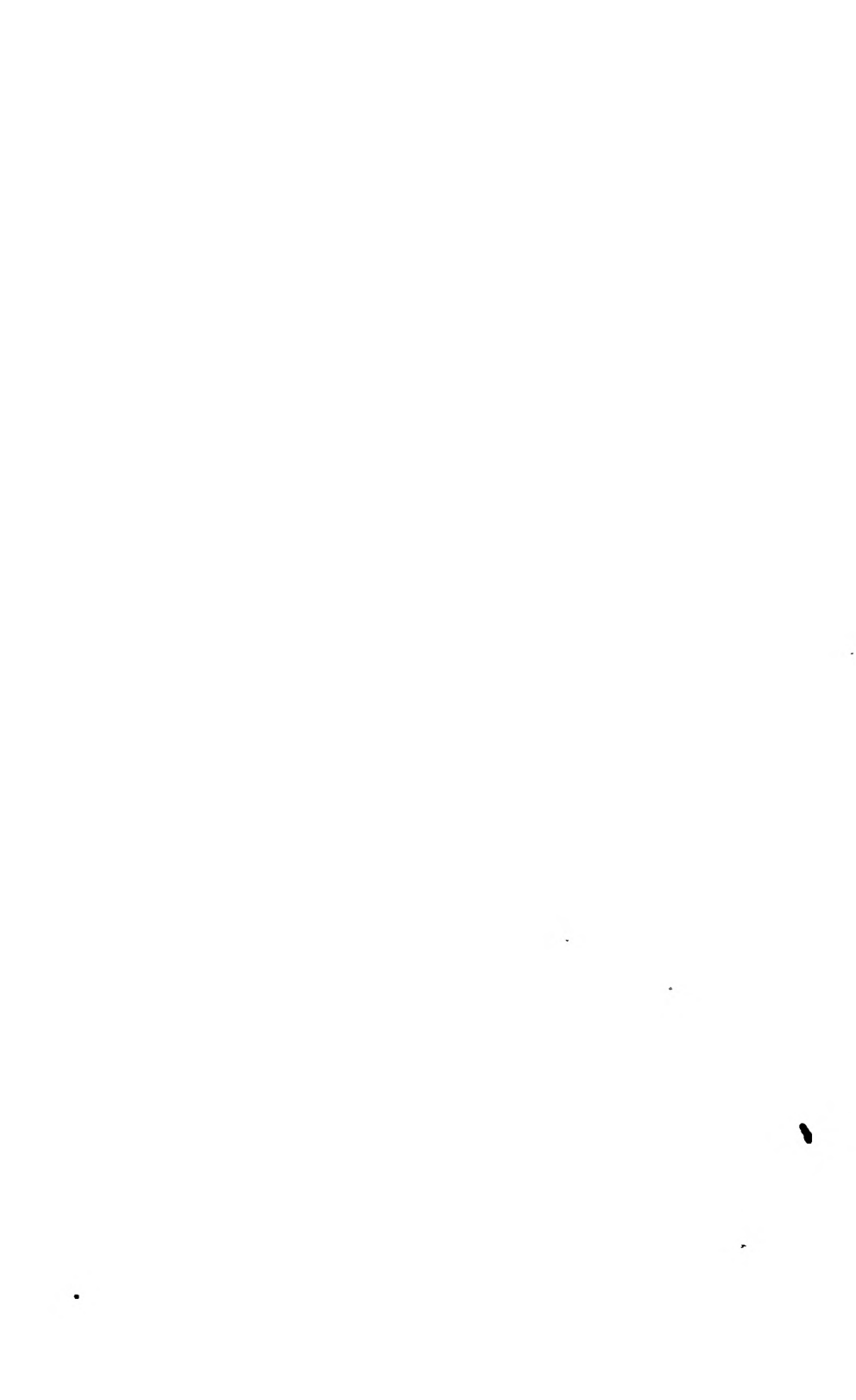
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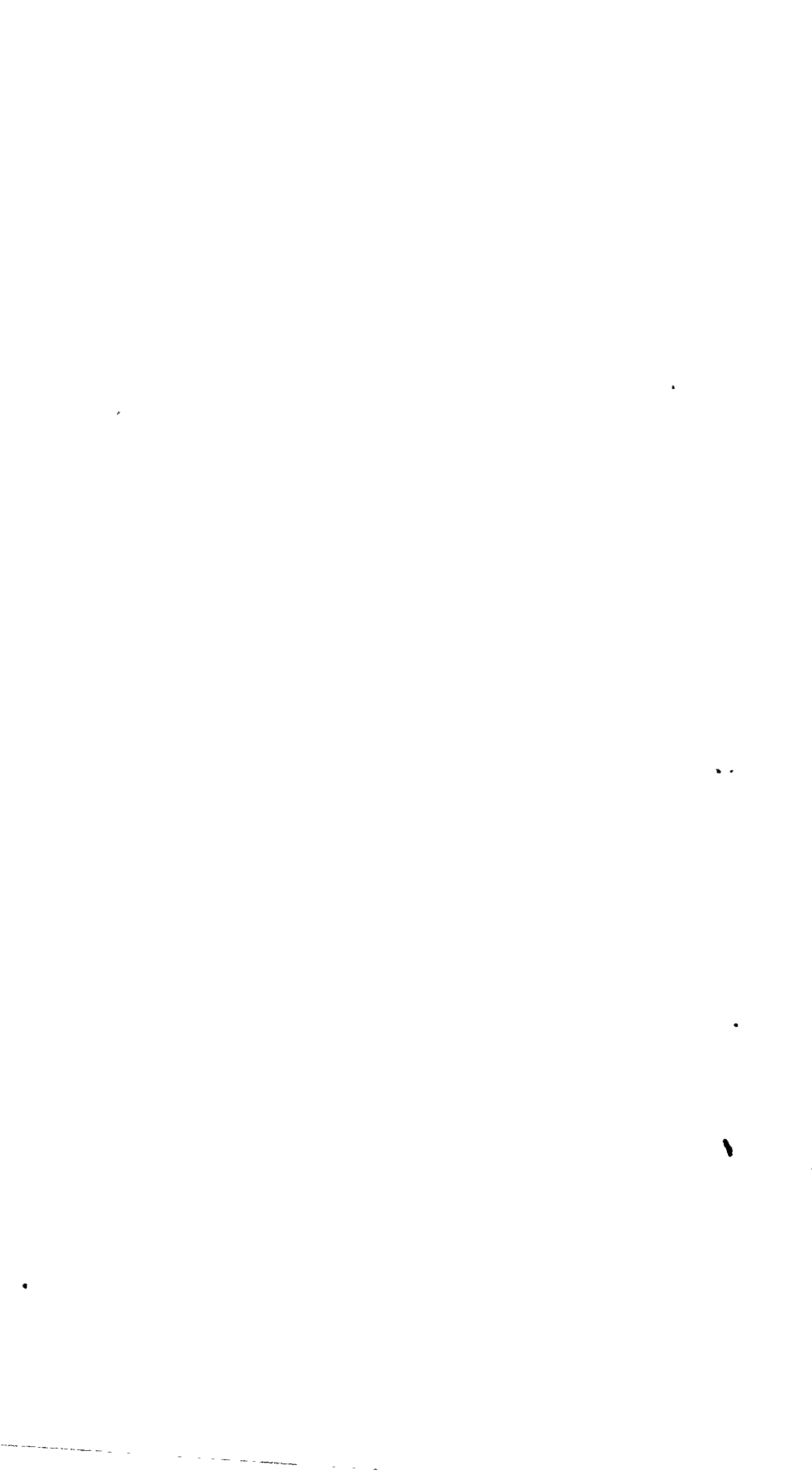
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BOARD OF EDUCATION.

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# REPORT

FOR THE

YEAR 1911

ON

THE VICTORIA AND ALBERT MUSEUM

AND

THE BETHNAL GREEN MUSEUM.

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Presented to Parliament by Command of His Majesty.

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## PREFATORY NOTE.

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### ARRANGEMENT OF THE REPORT.

The present Report differs considerably in arrangement from the Report for 1909 and 1910, which appeared last year. The first portion now deals with matters which concern the Museum as a whole, with various matters which may be generally described as of an administrative character and with the most important accessions: the second portion consists of the report on the Circulation Department: in the third are tables and lists setting out the figures of attendance of visitors. &c.; the number of objects lent to provincial Museums from the Circulation Collections, and the amount of the grants made by the Board in aid of the purchase of objects for such Museums by local authorities, etc.; the names of Donors and Lenders of objects for exhibition at the Museum; and brief descriptions of all the accessions during the year in the various departments, whether by loan, or by gift, bequest, or purchase. A detailed account of the principal acquisitions is not included in this Report, but is being issued as a separate publication with illustrations. It will be placed on sale at the Museum catalogue stalls, and will meet, it is hoped, a want which has long been felt.

A separate Report upon the Bethnal Green Museum will be found at page 62.

The Report of the Departmental Committee referred to at the bottom of page 13 has been received and is under consideration.

Since the close of the year to which this Report relates, Mr. Pierpont Morgan has given notice of his intention to remove his loan collections gradually to America, and this process has commenced with the removal of the greater part of the collections of metal-work (with the exception of the bronzes), the maiolica, and the jewellery. Mr. Pierpont Morgan's decision is a matter of great moment for the Museum and of natural regret to the Board, but the Board desire to take this opportunity of expressing their sense of the generosity which has always characterised Mr. Pierpont Morgan's attitude towards the Museum, and their great obligation to him for allowing the Museum the privilege of exhibiting his unrivalled collections for so long a period in the past.

L. A. SELBY BIGGE.

14th June 1912.

**Report by Sir Cecil H. Smith, Director and  
Secretary of the Victoria and Albert Museum, for  
the Year 1911.**

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PART I.

(1) REARRANGEMENT OF THE COLLECTIONS.

Early in the year 1911 the arrangements were completed for the exhibition of the objects bequeathed to the Museum by the late Mr. George Salting, a description of which was contained in Part II. of the Annual Report for 1909 and 1910, and the rooms in which the collection is exhibited, were thrown open to the public on the 22nd March. Their Majesties the King and Queen were graciously pleased to inspect the Bequest before it was opened to the public.

The allocation of Rooms 128-131 and 144, 145, to this collection rendered necessary a very considerable rearrangement of the Ceramic collections. The Glass, Jade, Enamels, etc., previously exhibited in these Rooms had to be transferred to other parts of the building. By close of the year this rearrangement was practically complete in Rooms 143 (Oriental Porcelain), 142 (Continental Porcelain), 140 (English Porcelain), and 137 (European Pottery). Galleries 136 to 132, containing the main collections of Maiolica, near Eastern Pottery, Glass, and Painted Enamels, are still in process of rearrangement.

Some changes have also been made in other Departments; in the Department of Architecture and Sculpture the plaster models by Alfred Stevens have been moved out of the Square Court (46) into the Central Hall (49) and the adjoining corridors, where they are seen to advantage. Drawings by Alfred Stevens connected with some of these models are exhibited for comparison on an adjacent screen.

In the Department of Metalwork the Limoges and Rhenish champlevé enamels in the South Court have been reclassified and rearranged. They are now exhibited with the other examples of mediæval goldsmiths' work in that court and are grouped round the great enamelled reliquary of Eltenberg. The exhibition of this reliquary in a case by itself renders it possible to appreciate more fully its beauty and importance. A beginning has been made in a scheme of rearrangement for the collection of jewellery, and the greater part of the collection of Rings has been transferred to more suitable cases, in which they can be studied more conveniently and in a better light than formerly. A classification has been effected of the rapidly

increasing group of Russian and Scandinavian silversmiths' work, so that the study of this attractive phase of Northern art can be prosecuted with greater facility. A case has been assigned to Mr. Fitzhenry's group of Italian silversmiths' work chiefly of the 18th century—a class of work scarcely represented in the Museum until now. The groups of decorated gun-locks and pistols have been rearranged, and the small collection of decorative armour has been placed in a wall-case, where it is displayed to greater advantage than formerly. Additional cases have been assigned to the collection of pewter, and a more systematic classification of this section of the collection has thus been rendered possible.

Attention has also been given during the year to the series of reproductions of silversmiths' work exhibited in close proximity to the collection of original objects (*see* pages 11 and 69 of the Annual Report, 1909-1910), and although there are yet gaps to be filled and various phases of art to be more fully represented, it is now possible to follow by these reproductions the art of the silversmith from very early times down to the 19th century.

The case of reproductions of cast brass "*Dinanderie*" figures has been strengthened by the addition of several interesting pieces, and now forms a useful adjunct to the small group of original objects which represent this famous mediæval industry. A reproduction of part of the 15th century Gothic iron screen in Arundel Church, Sussex, has been added to the collection of reproductions of ironwork. It is hoped in time to exhibit reproductions of portions of all the more important mediæval iron screens still existing in this country.

Progress has also been made with the classification and arrangement of the metalwork of the Far East, a section of the collections which is at present rapidly increasing. Additional exhibition space has been gained by the provision of wall cases between the windows, but the experience of the year has emphasized the need for more room, as the restricted space available in the corridor where this collection is now placed (Rooms 12-16) makes it difficult to plan any satisfactory scheme of arrangement.

In the Department of Paintings many of the galleries available for the exhibition of pictures were in course of reconstruction. In January the Water-colour Paintings of the Ionides Collection were rehung in Room 93. and in February the Oil Paintings of the same collection were provisionally hung in Room 92, but pending the completion of the above-mentioned reconstruction it has not been possible to effect a final arrangement of the pictures in this room.

In the Department of Textiles it was necessary in 1909 as a preliminary measure to make a temporary arrangement of those parts of the collections which are shown on the first floor of the new buildings. Shortly after the opening ceremony

the permanent arrangement of these exhibits was begun, and the rearrangement has gone forward ever since, as the necessary means and materials were available. In order to cause the least possible inconvenience to visitors and students, operations have been spread over the different classes of objects, and it has not been necessary to deny access, even for a short time, to any single section of the exhibits. During the year 1911 the changes made have for the most part been in Galleries 118 to 120, containing Oriental and European embroideries respectively, and among the vestments and costumes in Galleries 122 and 125. The Chinese fabrics under the western dome of the Long Gallery (114) and the linen damasks under the corresponding dome near the east end of the gallery have been rearranged. Places have been found for a few more carpets, which have been hung above the Oriental fabrics in Galleries 118 and 125, on the north-west staircase (51) and on the staircase at the western end of the Long Gallery (113) not far from the courts where the principal carpets in the collection are exhibited. The greater number of the Fans cannot be exhibited until suitable cases are available.

In the Department of Woodwork the portion of the musical instruments which was formerly in the west cloisters of the North Court has, owing to structural alterations, been temporarily moved to the east cloisters of that Court, where it is open to the public.

Early in the year steps were taken to prepare for exhibition the objects in the Murray Bequest (*see* Annual Report for 1909-1910, page 14), and Room 100, one of the galleries overlooking the South Court, was assigned to this collection. The objects were placed on exhibition on 27th April.

The rearrangement of the Indian Collections forms the subject of a separate section of this Report, *see* page 15.

## (2) DECORATION AND RECONSTRUCTION OF BUILDINGS.

The work of providing Rooms 101-106 (formerly the Jones Collection), and Rooms 81, 82, 87, 88, 90 (Water-colour Galleries), and Rooms 91, 92, with new fireproof roofs constructed so as to admit only a north light was completed during the year. The provision of new parquet flooring in Rooms 101-106 was finished in the course of the summer, and at the close of the year a start was made in the provision of new parquet flooring for Rooms 81-92 above-mentioned. A new system of heating by means of radiators has also been installed in all these rooms. The provision of new roofs for Rooms 95-99 (Sheepshanks Galleries) has been temporarily postponed.

In November new bookcases, of the type known as "rolling stacks," were fitted in two rooms on the second floor over Rooms

83 and 84 for the accommodation of 35,000 books belonging to the Dyce and Forster Bequests. This transfer will enable the well-lighted rooms in which these libraries were formerly kept (rooms 83, 84, 85, 86) to be opened to the public as exhibition galleries (*see* page 83, Annual Report, 1909-1910). In connection with these improvements a new spiral staircase has been built to provide communication between the Library Reading Rooms and the storerooms, and an electric book lift has been fitted to facilitate the supply of books required by readers.

In December the work of cleaning and redecorating the Reading Rooms and adjoining Library offices was undertaken. It was necessary for this purpose to close the Library to the public for a period of six weeks, but, as the work was completed within the time anticipated, comparatively little inconvenience was occasioned to the public. Opportunity was taken of the closing and redecoration to provide the Reading Rooms with an improved system of electric lighting by high-power lamps suspended from the roof, supplemented by shaded desk lights on the readers' tables.

### (3) GIFTS.

During the year Mr. J. H. Fitzhenry made several additions to the already long list of gifts which he has so generously made to the Museum. Among these may be mentioned a series of interesting architectural specimens, including a pilaster and pillar in carved limestone—both French work of the first half of the 16th century.

Other notable gifts were :—

A fine example of French sculpture of the middle of the 14th century, presented by a donor who wishes to remain anonymous. This is a life-size stone figure of the Virgin and Child in singularly perfect condition, almost all the original colour and gilding being preserved. It is said to have come from the Petite Chapelle St. George near the Abbaye Royale d'Abbecourt. The type is a well-known one in which the Child holds a little bird in his left hand and blesses with his right ; the Virgin wears a blue mantle over a golden-brown robe.

A blue and white vase of Chinese porcelain, presented by Mr. Andrew Burman, who has on many previous occasions made interesting presentations to the Museum. This vase is painted with a design of dragons and lotus flowers in the strongest manner of the Ming dynasty and bears below the rim the name of the Emperor Chia Ching, to whose reign (1522-1566) it may be ascribed.

A series of 128 original drawings and studies by Randolph Caldecott for the illustration of "Breton Folk" (1880), and a particularly interesting album of 36 drawings by Richard Doyle, forming the material for an unpublished work entitled a "Book Full of Nonsense by Dick Kitcat" (1842), presented by Sir Edwin Durning-Lawrence, Bart.



An unfinished cartoon for mural decoration by Pierre Puvis de Chavannes, presented by the National Art Collections Fund. This cartoon is painted in oils on canvas, and represents a seated female figure receiving and distributing gifts to child-angels who stand on either side of her; the composition being arranged to fill a semi-circular lunette, on a base of 9 feet 4 inches. Until this gift was received the Museum possessed no specimen of the work of this artist, whose influence on modern decoration has been so great.

Two water colour paintings entitled "Spring" and "Autumn" by Frederick Walker, A.R.A. (1840-1875), were presented by the Executors of the late Sir William Agnew, Bart., on behalf of his family and in fulfilment of the wish frequently expressed during his lifetime that they should become the property of the Nation.

An oval mirror in a wooden frame carved and gilt, presented by Sir Edward Stern. This mirror was probably made for Frederick Prince of Wales, by William Kent (1684-1748), whose name is associated with the building and decoration of Devonshire House and other English Houses of the early Georgian period, and illustrates very typically the characteristics of the style of that architect and designer.

#### (4) BEQUESTS.

Of the Bequests which accrued during the year the most important was that made by Captain Hutton, who died towards the close of 1910, and bequeathed to the Museum his Indian weapons and his Library of books on Arms and Armour, Swords, Fencing, &c. Of this collection the Indian weapons were accepted for the Indian Section, and 391 volumes and pamphlets, and 26 prints for the Library and the Department of Engraving, Illustration and Design.

#### (5) PURCHASES.

The Departmental lists of acquisitions in Part III.—Table VII.—contain brief descriptions of all the objects purchased in 1911. The following purchases, however, are of importance, and deserve special mention.

At the beginning of the year the Department of Architecture and Sculpture was fortunate in securing two admirable examples of French Gothic art, viz., a figure of the Virgin and Child from Ecouen, carved in a soft yellowish sandstone, and a cluster of five pillars from near Fontainebleau, with stone capitals and bases and grey marble shafts. The statue resembles in style certain reliefs which were executed under the supervision of Pierre de Chelles, about 1296 to 1316 A.D., and probably dates from the same period. The cluster of pillars is

said to have been found in the course of some excavations outside the west door of the parish church of Grez-sur-Loing (Seine et Marne), and probably dates from early in the 13th century.

Several interesting acquisitions have been made for the collection of Italian sculpture, among which should be mentioned a fine stucco relief of the Virgin and Child. This stucco is a contemporary reproduction of a marble relief ascribed to Mino da Fiesole, almost the only 15th century Florentine master of importance hitherto unrepresented in the collections of this Museum.

A further important addition to the collections in the Department of Architecture and Sculpture was that of a large collection of sketch models, mainly in plaster, by Alfred Stevens, purchased from the estates of the late Mr. James Gamble and the late Mr. Reuben Townroe, two of Stevens' surviving pupils who died during the year 1911. The first collection comprises a number of valuable studies for architectural and industrial work designed or carried out for the Wellington monument in St. Paul's Cathedral, Dorchester House, and other undertakings. The chief interest of the second collection lies in the five splendid models of sculpture designed to form part of his proposed scheme for the decoration of the dome of St. Paul's.

In the Department of Ceramics many important purchases were made with a view to strengthening the collections of early Chinese porcelain of the Han, T'ang, and Sung dynasties. Among these may be especially mentioned a large jar of bulbous form dating either from the Sung or the early Ming period. This jar is covered with a thick dark brown glaze and is decorated with a frieze of lotus flowers on a band reserved in biscuit. It was probably made at Tz'ü Chou.

Two teapots of Wedgwood's jasper ware of the finest quality were purchased. One of these is of the rare black and white jasper ware with applied medallions in blue jasper, and belongs to the same service as a cup and saucer in the Falcke Collection now in the British Museum.

Another important purchase in this Department was an Italian maiolica tazza, dating from about 1500, with lustre decoration strongly reminiscent of the Valencian ware of the period, which served as a type for imitation by the Italian potters. Mention should also be made of a plaque of Græco-Roman glass with a charming figure of a dancing Maenad in relief, bought at the Lanna sale in Berlin. This plaque forms a pendant to one which was acquired by the Museum in 1868.

In the Department of Engraving, Illustration and Design the principal purchases during the year were for the section of Design, and among them the first place must be given to the highly important series of designs by Alfred Stevens selected

from the collections of the late Mr. James Gamble and Mr. Reuben Townroe. The purchase includes very beautifully executed drawings for maiolica, silversmiths' work, street lamps and candlesticks, and several studies of high quality for the decoration of St. Paul's Cathedral and Dorchester House. In the oriental section of this Department special mention should be made of a remarkable Chinese painting, consisting of a scroll 73 ft. 10 ins. long by 2 ft. 1 in. wide, executed in 1729 A.D., and containing 262 separate drawings of objects in pottery, hard stone, steatite, bronze, and other materials, deposited in the Si Ling Tombs, of which the scroll forms part of a pictorial inventory.

The two most important purchases made for the Library were: (1) A copy of Peter Quentel's "*Modelbuch*" (1541 edition) with patterns of old lace and embroidery, a later edition of one of the earliest of such books known to exist; in all its editions this pattern book is very rare; (2) Vogt's "*Invention neuer contrafacturischer Vorstellung allerhand Bücher auffm Schnitt zierlichen zu steinpfaffen*," printed at Ulm in 1644, a work of which it has not as yet been possible to trace another copy. It contains "Instructions to the art-loving bookbinder how to make use of the book," and eleven leaves of engraved designs for the decoration of book edges.

In the Department of Metalwork the collection of English Silversmiths' work has been enlarged by the acquisition of several objects of the highest importance, including a chalice and paten of silver parcel gilt, English work of the late 15th century. The centre of the paten is engraved with the Face of Christ within a sexafoil cusped depression, and the foot of the chalice, which is of hexagonal incurved form, is engraved with the Crucifixion. Amongst other pieces of English silver were a Sweetmeat Dish of 1633, and a finely engraved circular Dish of 1719 by Isaac Liger.

Mention should also be made of an enamelled gold pendant, set with rubies and hung with pearls, with a figure of Cupid in the centre, probably South German work dating from about the end of the 16th century; of a Spanish casket in silver and bronze of the first half of the 17th century; and of an Italian bronze censer of the 12th century.

Of the additions made to the Far Eastern Collections, the more important were some early Chinese bronzes, and a series of Japanese *Tsuba* (sword guards), *Kodzuka* (scabbard knives), etc. The bronzes purchased range in date from the Shang dynasty (1766 to 1122 B.C.) to that of the Han dynasty (206 B.C. to 221 A.D.), and represent some rare types and methods of decoration quite new to the collections. Among them is included a massive ewer for ceremonial hand-washing, which, although probably of the Han dynasty, is a survival of an earlier type; and a wine-kettle, the patination of which shows a wonderful play of colour. The series of *Tsuba* (sword guards), etc., was

purchased at the sale of the Hawkshaw Collection early in the year.

In the Department of Textiles, the small series of English tapestries was strengthened by the purchase of two important examples. One of these, a tapestry of the Elizabethan period, takes a high place in historic value and artistic interest. It is a long panel, bearing in the middle the arms of the Earl of Pembroke. It was most probably made in the factory founded and endowed by William Sheldon in Warwickshire, and dates from the end of the 16th or beginning of the 17th century. The other English tapestry, acquired at the close of the year, is a large panel in an excellent state of preservation both as regards material and colour. The inscription "Made at Lambeth" is woven in the lower border, and it is probable that the weaver was William Benood, a tapestry weaver of Lambeth of the second half of the 17th century. Two specimens of Chinese carpet-weaving were also acquired: a large carpet with a bold pattern of peonies on a white ground, and a rug with floral ornament in colours.

In the Department of Woodwork purchases have mainly been made with a view to filling gaps in the collection of English furniture. Among the more important should be mentioned that of the chair of the President of Lyons Inn, a former Inn of Chancery, and an English wooden bedstead of the time of Queen Anne. The chair, which is of mahogany and is carved on the back with scroll and rococo ornament, is a fine example of the type of chair made by Chippendale and his contemporaries for civic ceremonies about the middle of the 18th century. The bedstead has hangings of rose-coloured watered moreen trimmed with green and yellow galon.

Of the purchases made for the Indian collections the following may be mentioned:—(1) A standing figure of Gautama Buddha in carved teak overlaid with black thissi lacquer and formerly gilt; this figure was originally in a pagoda in Pegu, Lower Burmah, and is Burmese work anterior to the 17th century; (2) a series of Tibetan objects mostly acquired during the British Expedition of 1904, including three tiaras worn by Lāmaist Abbots; four Lāmaist temple banners (*Tang-ka*); twenty-two ornaments of various kinds from Lāmaist images—one of these is of gold and set with jewels; two necklets from Lāmaist images and presenting a remarkable resemblance to the neck ornaments of the Buddhist period; two "Empowering Vases" or holy water vessels used during the Lāmaist service entitled "The obtaining of long life"; (3) a head from a full-size figure representing Avalokita, the patron god of Tibet, of copper heavily overlaid with gold and richly jewelled with turquoises and other precious stones, probably from the great temple of Shigatsé, and dating from the 16th or 17th century; (4) a figure of Tara, the Tibetan Goddess of

Mercy, standing on a jewelled throne: the figure, which dates from the 16th or 17th century, is of copper chased and incised, and thickly overlaid with gold; the throne is jewelled with turquoises; and (5) eight Brahmanical temple cloths of coarse cotton fabric painted in the Dravidian style chiefly with scenes from the Ramayana and Mahabharata. These cloths were made at Madura, Madras, and date from the 18th century.

#### (6) LOANS.

A list and brief description of all the loans received during the year will be found at page 25, but especial mention should be made of the following objects which His Majesty the King was graciously pleased to lend:—

1. A series of five Chinese screens, comprising a 12-fold screen of carved rosewood embellished with panels of cloisonné enamel, coloured composition, pearl inlay, stained ivory, soapstone and other stones; a pair decorated with red lacquer and emblems of good luck in carved jade; and a pair with rosewood frames mounted with large panels of Pekinese cloisonné enamel. These screens were Coronation gifts to His Majesty.
2. A coverlet of English origin, dating from about 1700, embroidered in silk and gold with animals, birds, and floral ornament.
3. Eleven specimens of Nepalese (Newar) carving in red birchwood comprising a model of the Hindu temple of Krishna at Patan, and various miniature architectural details carved in openwork, from Khatmandu.

Mr. J. H. Fitzhenry, Mr. Pierpont Morgan, and Lieut.-Col. Croft Lyons made further additions to the collections already exhibited on loan by them.

Of the objects lent by Mr. J. H. Fitzhenry the following may be specially noted:—An interesting collection of silver of Italian workmanship chiefly of the 18th century, important to the Museum inasmuch as the collection previously had no examples of this class of work; and a tapestry of the 17th century with an allegorical subject, which has not yet been satisfactorily interpreted.

The additions to his collection made by Mr. Pierpont Morgan include a superb example of the small bronze group of Virtue triumphing over Vice, generally ascribed to Benvenuto Cellini; an Italian enamelled Altar Cross of the 14th century; and a magnificent collection of watches with richly decorated cases. Colonel Lyons lent, among other objects, a latten drinking cup with an inscription on the lip, a rare example of English work of the first quarter of the 16th century; and an English mahogany pole-screen of the middle of the 18th century.

Other important loans during the year under review were two collections of early Chinese pottery of the Han, T'ang, Sung, and Ming dynasties lent by Mr. G. Eumorfopoulos and Mr. R. H. Benson; a collection of English and Continental Silver lent by the Dowager Lady Swaythling, containing many well-known pieces; a Cup of mother-o'-pearl mounted in silver-gilt, English work of about 1590, lent by Mr. C. T. Foxcroft; a group of English silversmiths' work of the late 17th or early 18th century, lent by Mr. Harvey Hadden; a collection of Bowls and Platters, including a Mazer Bowl with silver-gilt mount of 1509, and a silver-gilt Bowl of 1599, lent by the Governors of the Whitgift Foundation, Croydon; several pieces of Plate lent by the vicars and churchwardens of various churches; a walnut Day-bed of the time of Charles II. carved with cherubs and scroll-work, lent by Mr. Douglas Owen; and a series of copies of the frescoes in the Buddhist cave temples of Ajanta in the Khandesh District, Bombay (*see also* page 17), made by Mrs. W. P. Herringham and her assistants between 1909 and 1911, and lent by the India Society. These frescoes illustrate events in the life of Prince Gautama Buddha, and in the more popular of the *Jatakas* or stories of the Buddha's previous incarnations. They are Buddhist work of the 1st to 7th century A.D., but were mostly executed towards the close of that period, and thus represent the earliest known school of Indian Painting.

#### (7) ADMINISTRATION.

The death of Mr. A. B. Skinner, Keeper of the Department of Architecture and Sculpture, which took place on the 9th March, is a matter of deep regret. Mr. Skinner had a record of 30 years' valuable service in the Museum, and the loss of his accumulated knowledge and unrivalled experience in dealing with the collections will be severely felt.

During the past year a considerable amount of time and labour on the part of the entire staff has been devoted to the verification of the Museum records of possessions. This work was rendered essential in the first place by the definitive division, at the close of 1908, of the Staff and the Collections under separate departments. The preliminary stages, such as the compilation of case-lists, had been in preparation during 1910; and in 1911 operations were gradually carried out which approximated to a complete stocktaking of the principal part of the Museum Collections. In the autumn a small Departmental Committee was appointed by the Board to inquire into and report on the system of Museum inventories, records, and machinery for stock survey, and during the last months of the year every Department was visited and passed under review by them.

As from the 1st July a force of warders in the employ of the Board was associated with the police in the duties.

connected with the safeguarding of the Museum. The new arrangement by day and night has resulted in considerable financial saving. As part of the new scheme, the windows on the ground floor of the Museum have been completely fitted with fixed or collapsible grilles.

#### (8) PUBLICATIONS AND PHOTOGRAPHS.

During the year 1911 a reprint of one, and a revised edition of two, Museum handbooks, viz., *Chinese Art*, 2 vols. (reprint), *English Earthenware* and *English Porcelain* (revises), were produced; one new publication, a guide to the Salting Collection, was prepared and issued. The general guide to the Museum Collections continues to be in good demand and was twice revised in the course of the year; 2,634 copies of the illustrated edition and 1,788 copies of the unillustrated were sold. Of the coloured plans of the Museum, issued separately, 891 copies were sold.

5,712 photographs were sold in 1911 as against 5,592 in the year 1910.

#### (9) VISITORS AND STUDENTS.

The total number of visitors to the Museum during the year 1911 was 516,673 on weekdays other than "students' days," 125,191 on students' days, on which an admission charge of 6*d.* is made to visitors to the main building other than holders of students' tickets, and 110,706 on Sundays, giving a total of 752,570. In 1910 the total number was 967,592, of whom 132,222 attended on students' days and 138,071 attended on Sundays. The total number of visitors to the Indian section was 87,365 in 1911 and 103,576 in 1910. The decrease in the number of visitors during 1911 is no doubt largely to be attributed to the prolonged fine weather which marked the summer of the year, to the Coronation holidays, and further, in the case of the Indian section, to the redecoration which was in progress during the first half of the year.

It is satisfactory to note that the Students' Rooms in the different departments continue to prove useful. Thus, the number of visitors in the students' room in the Department of Engraving, Illustration and Design for the year was 3,514 as compared with 3,092 during the year 1910, showing an increase of 122. The weekly average was over 69 as compared with under 60 in the former year. The number of visits paid to the students' room in the Department of Textiles during the year was 886. In 1910 the number was 689. Towards the middle of December, when the Library was closed for redecoration, several books and photographs bearing on the work of this Department were temporarily transferred to this students' room and were thus made accessible to the staff and to a limited number of readers.

The total number of attendances of readers in the reading rooms of the Library was 16,467, which is less than the number (17,801) recorded in 1910. The decrease is to be explained, to a great extent, by the circumstances stated above, and by the closing of the Reading Rooms during the greater part of December (*see* page 7). The issues to readers during the year numbered 51,667, being 49,098 volumes, and 2,569 portfolios or boxes of photographs.

In the Dyce and Forster Libraries 367 visits of readers were recorded, and the number of printed books and manuscripts issued to them was 1,182. There were also 1,614 issues of prints and drawings from these bequests to 72 applicants in the Department of Engraving, Illustration and Design.

In the Department of Paintings permits to copy 389 paintings were issued to 199 different students. The number of students in 1910 was 239, and the decrease is accounted for by the fact that in 1911 more than half the collection of water-colours was not on exhibition, owing to the reconstruction of some of the galleries. During the year 1910 permits to copy 249 water-colour paintings in the main collection were issued, but the corresponding number for 1911 was only 116. On the other hand, rather more oil paintings were copied in 1911 than in 1910.

Detailed figures of the attendance of visitors at the Museum, issue of students' tickets, &c., during the years 1909, 1910, and 1911 will be found at pages 19 and 20.

#### (10) REARRANGEMENT OF THE INDIAN SECTION.

The redecoration of the galleries in the Imperial Institute Road containing the Indian section of the collections, which was still in progress at the end of 1910 (*see* Annual Report 1909-1910, pp. 104, 105), was completed in June, and, since the objects had been replaced and roughly classified in the various rooms as these were vacated by the workmen employed in the redecoration, it was possible to admit the public to the galleries immediately as each was completed.

The arrangement of the collections in these galleries is now as follows:—

##### *Lower Gallery (Ground Floor).*

Entrance Hall.	) Architecture.	Room 3.	Sculpture.
Rooms 1 and 2.		Room 4.	Pictorial Art.
S. Staircase. Paintings, Leatherwork, &c.			

##### *Upper Gallery (First Floor).*

Room 5.	Woodwork, Furniture, Musical Instruments, Ivories, Carpets, &c.	Room 6.	Gold and Silver-smiths' work, Jewellery, Jade, Enamels, &c.
Room 7. Arms and Armour.			



*Cross Gallery (First Floor).*

Rooms 8 and 9. Metalwork.	Rooms 12, 13. Embroideries.
Room 10. Carpets.	Room 14. Textiles.
Room 11. Costumes.	Rooms 15, 16. Ceramics, Glass.

Opportunity has been taken of the redecoration to effect various alterations and improvements in the arrangement and exhibition of the collections. Of these the following may be especially mentioned.

The Architectural collection, which is now exhibited in the Entrance Hall and Rooms 1 and 2, has been considerably revised, and rearranged as far as possible under the three headings, Buddhist, Brahmanical or Hindu, and Muhammadan.

The important plaster casts representing various styles of Indian architecture have been carefully tinted to reproduce the tone and surface of the originals. Thus the casts prepared from architectural details in the deserted Mogul palaces at Fathpur-Sikri have been coloured to resemble the characteristic red sandstone of that group of buildings; those prepared from details illustrating the highly sculptured work in the Brahmanical temples at Bhuvanesliwar, Orissa, to resemble the original buff-coloured sandstone; and those from architectural panels in the ruined Muhammadan city of Gaur, Bengal, to resemble the greyish-black hue of the so-called "blackstone" (carboniferous shale). A series of drawings, prints, and photographs, illustrating the principal styles of Indian architecture--Buddhist, Jain, Brahmanical-Dravidian, &c., is also in preparation for exhibition in this room, but the collection had not been completed by the end of the year.

The objects comprising the collection of Indian Sculpture, which were previously distributed about the building, have been brought together in Room 3, and for the first time arranged in order of style as follows: Buddhist, Græco-Buddhist, Brahmanical, Jain, and Lāmaist.

In Room 4 the collection of Pictorial Art and Caligraphy has been partly rearranged. A selection of the copies in oils and tempera on canvas prepared by Mr. J. Griffiths and his pupils, between 1872 and 1885, from the famous fresco-paintings in the caves of Ajanta were hung on the walls and from the ceiling. The fine series of Mogul illuminated paintings, illustrations to a late 16th century copy of the Akbarnāmah (possibly the original, which dates not later than 1598 A.D.), were exhibited in temporary frames on the west wall. The early 16th century paintings attributed to a Kashmir School (probably associated with the Northern or Bokhara School) were also exhibited in temporary frames. The large collection of Tibetan (Lāmaist) temple paintings on brocaded banners (*Tang-ka*), mostly 17th century works, were framed and placed on exhibition.

The collections in Room 5 were also rearranged during the course of the year. The thirty-one framed paintings and tracings of the Ajanta cave frescoes which were lent for exhibition by the India Society (*see* page 13) were placed in this room in November. Two further copies, which are not yet exhibited, are awaiting suitable frames.

In Room 6 a series of new metal wall-cases has been provided, and the large collection of Burmese Gold Treasure and Regalia from the Royal Palace of Mandalay has been rearranged therein. The other collections of objects in gold, silver, jade, and enamels have also been considerably revised, but the revision of the large collection of Jewellery has been postponed pending the delivery of further cases.

An entire rearrangement of the collections of Arms and Armour in Room 7, and of those in most of the rooms of the Cross Gallery was practically completed during the year, but the final revision and rearrangement of the Metalwork, Carpets, and Textiles in Rooms 8-10 and 14 have still to be undertaken. Three metal wall-cases have been placed on the South staircase connecting the Upper and Lower Galleries and have been filled with collections of inlaid marble (of the type known as *pietra dura*), with carvings in steatite, marble, and other stones, and with leatherwork. The collection of water-colour drawings chiefly of Indian landscapes and architecture, by George Landseer and William Carpenter, have been hung upon the walls of this staircase and of Room 5.

## PART II.

### CIRCULATION DEPARTMENT.

Considerable progress has been made in the direction of completing and fitting up the Circulation Collections, but much still remains to be done in the departments of Silversmiths' work and Woodwork. Glass also is not as yet fully represented.

As will be seen from the summary given below, the loans to the provincial institutions are still steadily increasing. Owing to the amount of work involved in refitting cases and mounting new objects for exhibition, and to the need of more examples, there has been some difficulty in keeping pace with the requirements of Museums and Schools of Art. In order to meet this pressure, the special show-cases of reproductions of various kinds which were set up in the Circulation Department to serve as a guide to Curators of Museums or Masters of Schools of Art, have had to be circulated in the country, but it is hoped that in the near future a similar set may be brought together again.

A collection of materials illustrating the process of engraving and etching has been prepared to replace the one

transferred to the Department of Engraving, Illustration and Design. This new collection was issued on exhibition to the Laing Art Gallery and Museum, Newcastle.

The number of provincial museums receiving loans from the Board has increased from 87 in 1910 to 90. The museums which received loans for the first time are those at Aylesbury, Kingston-on-Thames, Northampton, and Swansea (the recently built Glynn Vivian Art Gallery and Museum). Loans to the Folkestone and Portsmouth Museums are, for local reasons, in abeyance. Loans to the Wednesbury Museum have been renewed.

The total number of objects issued to provincial museums in 1911 was 18,828 against 18,618 in the previous year. The number of paintings, drawings, and framed examples issued to these institutions was 3,906 as against 4,550 in 1910. The reduction in the figures for 1911 is due to the fact that several of the older collections, such as the Autotype reproductions of the various schools of painting, the Japanese collection of educational exhibits, and the collection of etchings, were not so much in demand as hitherto, whilst some of the framed examples formerly issued to Museums had to be used to meet the needs of Schools of Art.

Loans of 397 examples were made to six temporary exhibitions in 1911 as against 810 examples issued to nine such exhibitions in 1910. Before the year 1909 applications for the loan of objects were received from as many as 40 temporary exhibitions in one year.

In the past temporary exhibitions have proved useful in stimulating public interest in localities unprovided with museums, and this decrease is no doubt partly due to growth in the number of permanent local museums.

The number of objects lent to schools of art has increased from 13,053 in 1910 to 14,372 in 1911. The loans of pictures and drawings increased from 14,709 in the former year to 15,149 in the latter, notwithstanding the fact that the practice of issuing students' works on loan was discontinued. About 600 such examples were withdrawn from the Circulation Collections in 1910.

The number of books issued to schools of art during 1911 was 634 as against 617 in the previous year, and 3,646 lantern slides were issued in 1911 as against 4,308 in 1910.

The total number of all the objects issued from the Circulation Collections during 1911 was 56,932 as against 56,665 in the previous year.

Grants in aid of purchases of works of art amounting to 712*l.* 5*s.* were made to 15 museums in 1911; in the previous year grants to the extent of 640*l.* 8*s.* 10*d.* were made in respect of 17 museums. The total cost of the objects purchased was 1,454*l.* 15*s.* 7*d.* in 1911 and 1,338*l.* 19*s.* 6*d.* in 1910.

A classified inventory of all the objects in circulation and the card index to which reference was made in last year's report, are now completed.

One hundred and fifty-nine visits were made by Officers of the Circulation Department during the year to provincial museums, exhibitions, and schools of art. These visits have, it is believed, proved useful in various ways to the officials of the institutions concerned.

The returns of attendances of visitors show that 7,031,905 persons visited the 90 museums to which the Board make loans, during the year 1911. The number of such visitors in the preceding year was 7,327,713. In this connection it must be mentioned that several authorities have had to discontinue the practice of opening the museums in the evening or have had to reduce the number of evenings for opening. It is understood that in most cases this course has been taken in consequence of the number of visitors being too small to justify the cost of artificial lighting.

### PART III.—APPENDICES.

#### I.—STATEMENT OF THE NUMBER OF VISITORS TO THE VICTORIA AND ALBERT MUSEUM IN THE YEARS 1909, 1910, AND 1911.

Month.	Weekdays.			Sundays.		
	1909.	1910.	1911.	1909.	1910.	1911.
January - - -	29,095	72,837	54,512	2,693	8,709	6,345
February - - -	23,586	65,028	47,130	3,083	10,638	9,160
March - - -	23,919	95,676	59,905	4,077	14,192	11,437
April - - -	40,572	75,754	74,279	3,717	14,023	12,599
May - - -	28,534	64,867	43,100	4,814	14,778	10,151
June - - -	32,231	61,192	57,688	3,220	11,292	10,303
July - - -	88,766	77,306	49,350	18,613	17,900	9,812
August - - -	89,573	85,339	63,588	14,011	13,198	7,923
September - -	73,603	59,317	48,122	14,194	11,242	9,467
October - - -	70,345	63,491	49,062	15,017	11,860	11,382
November - -	58,945	46,676	46,218	7,873	5,753	6,069
December - -	61,366	62,038	48,880	7,074	4,486	6,058
Totals - - -	620,535	829,521	641,864	98,386	138,071	110,706

#### Average Attendance.

	1909.	1910.	1911.
Weekly (excluding Sundays) -	11,933	15,952	12,344
Sundays - - - -	1,892	2,707	2,129

## Average Attendance on Pay Days (Students' Days).

Month.	1909.	1910.	1911.
January - - - -	407	573	459
February - - - -	386	672	479
March - - - -	350	618	682
April - - - -	407	752	619
May - - - -	454	625	545
June - - - -	670	742	639
July - - - -	1,127	943	714
August - - - -	1,147	997	833
September - - - -	996	732	650
October - - - -	722	587	586
November - - - -	378	459	528
December - - - -	378	356	375

II.—NUMBER OF STUDENTS' TICKETS ISSUED. (These figures include some free tickets given to others than students, *e.g.*, lenders.)

	1909.	1910.	1911.
	2,631	2,174	2,576

## III.—(i) LIST OF PROVINCIAL MUSEUMS AND EXHIBITIONS, SHOWING THE NUMBER OF OBJECTS LENT, &amp;c., AND THE AMOUNT OF GRANT-IN-AID (IF ANY) MADE BY THE BOARD OF EDUCATION TOWARDS THE PURCHASE OF OBJECTS.

(a) *Museums.*

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.	Amount of Grant-in-Aid.
Aberdeen - - - -	327	206	364	74,000	£ s. d.
Accrington - - - -	137	3	309	14,988	—
Aylesbury - - - -	27	—	183	2,652	—
Bangor - - - -	183	—	260	4,204	—
Bath - - - -	187	—	233	24,642	—
Belfast - - - -	268	—	309	160,667	—
Beverley - - - -	203	494	312	15,631	—
Birmingham - - - -	124	—	311	203,908	—
Blackburn - - - -	202	65	306	53,500	—
Blackpool - - - -	3	64	—	73,979	—
Bootle - - - -	173	143	299	37,737	—
Bradford - - - -	295	—	—	600,000	—
Bristol - - - -	340	—	333	301,243	125 13 0
Burnley - - - -	265	267	330	119,370	—
Burslem - - - -	183	60	300	14,409	6 13 9
Bury - - - -	197	56	308	47,862	—
Buxton - - - -	182	—	307	4,576	8 3 0
Camberwell - - - -	168	79	292	52,452	6 11 2
Canterbury - - - -	145	—	308	35,430	—
Carlisle - - - -	281	47	309	44,015	—
Chelmsford - - - -	191	—	294	7,872	—
Cheltenham - - - -	186	67	296	10,137	—
Chester - - - -	220	52	312	49,397	—

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.	Amount of Grant-in- Aid.
					£ s. d.
Cork - - - -	89	19	307	3,584	—
Derby - - - -	229	137	257	161,007	—
Devonport - - - -	294	26	305	27,615	—
Dewsbury - - - -	101	29	263	14,705	—
Doncaster - - - -	149	155	301	58,872	—
Dover - - - -	183	23	254	30,088	—
Dublin - - - -	615	82	—	277,988	—
Dundee, Albert Institute -	208	12	363	260,262	—
Dundee, Dudhope Park -	156	75	363	141,585	—
Eastbourne - - - -	169	—	273	42,960	—
Edinburgh - - - -	1,457	257	—	415,170	—
Exeter - - - -	183	135	310	91,872	25 0 0
Glasgow Green (People's Palace).	287	—	364	340,830	46 5 0
Glasgow Camphill - - -	244	7	364	71,070	—
Glasgow Tolleross - - -	257	—	364	106,317	—
Greenock - - - -	188	35	270	12,514	—
Halifax - - - -	184	—	313	69,660	—
Hanley - - - -	195	14	304	30,518	24 17 3
Hastings - - - -	324	—	285	36,350	—
Hull - - - -	232	—	363	160,209	—
Ipswich - - - -	222	19	310	11,490	—
Keswick - - - -	95	62	312	2,037	—
Kidderminster - - - -	226	24	141	2,501	—
Kings Lynn - - - -	204	50	—	7,959	—
Kingston-on-Thames - -	130	—	273	5,400	—
Leeds - - - -	222	12	306	238,827	—
Leek - - - -	205	—	306	5,871	—
Leicester Corporation Museum.	252	5	360	131,597	23 5 3
Leicester, S. of A. Museum	149	—	219	57,216	—
Lincoln - - - -	125	—	259	2,700	—
Macclesfield - - - -	167	184	313	35,445	—
Maidstone - - - -	205	—	309	118,479	—
Manchester, S. of A. Museum.	244	6	296	6,167	9 13 6
Merthyr Tydfil - - -	212	74	364	21,978	26 6 6
Newcastle-on-Tyne - -	277	21	355	119,717	—
Newport (Mon.) - - -	198	—	307	21,769	—
Northampton - - - -	6	19	31	5,902	—
Nottingham - - - -	230	—	364	427,569	—
Oldham - - - -	132	—	290	78,530	—
Perth - - - -	135	—	304	42,919	—
Plymouth - - - -	287	31	363	70,688	—
Poole - - - -	170	—	299	4,478	—
Preston - - - -	147	25	358	77,154	—
Reading - - - -	169	—	308	126,332	—
Rochdale - - - -	166	—	316	60,001	—
Rotherham - - - -	212	35	307	56,569	—
Rugby - - - -	177	61	80	6,973	—
St. Albans - - - -	189	17	243	8,737	—
Salford - - - -	239	—	309	66,787	18 0 0
Sheffield (High Hazels) -	179	17	364	42,763	—
Sheffield (Weston Park) -	204	—	312	227,312	149 11 1
Sheffield, S. of A. Museum	183	1	197	4,200	—
Stockport - - - -	160	83	360	45,440	—
Stoke-upon-Trent - - -	216	6	304	27,555	139 8 6
Sunderland - - - -	165	110	304	128,175	—
Swansea - - - -	160	8	153	34,844	—
Turo - - - -	225	29	302	12,360	—
Tunstall - - - -	217	137	304	6,282	37 11 3

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.	Amount of Grant-in- Aid.
					£ s. d.
Warrington - - -	201	—	309	48,181	—
Wednesbury - - -	92	39	122	5,352	—
West Bromwich - - -	210	—	364	27,629	—
Weston-super-Mare - - -	120	37	308	11,349	—
Wolverhampton - - -	253	49	361	88,976	65 5 6
Worcester - - -	122	—	309	77,300	—
Worthing - - -	186	136	282	50,811	—
Yarmouth - - -	136	—	312	59,241	—
York - - -	176	—	313	6,496	—

## (b) Exhibitions.

	Number of Objects.	Number of Paintings, Drawings, &c.
Southend - - - - -	164	—
Hull City Art Gallery - - - - -	—	102
Manchester Art Gallery (2) - - - - -	—	30
Whitechapel Art Gallery (2) - - - - -	13	88
Total - - - - -	177	220

(ii) SUMMARY LIST OF LOANS TO PROVINCIAL MUSEUMS,  
EXHIBITIONS, SCHOOLS OF ART, ART CLASSES,  
AND OTHER INSTITUTIONS.

	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Books.	Number of Lantern Slides.
Provincial Museums (90) - - - - -	18,828	3,906	—	—
Exhibitions (6) - - - - -	177	220	—	—
Schools of Art, Art Classes, and other Institutions (295).	14,372	15,149	634	3,646
Total - - - - -	33,377	19,275	634	3,646

## IV.—LIST OF DONORS.

*Note.*—Brief descriptions of the objects presented will be found in the departmental lists of acquisitions, Table VII., p. 28 *et seq.*

(a) *Donors.*

- |                                 |                                |
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 R. H. LEY, Esq.  
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 ARTHUR LUCAS, Esq.  
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 HOWARD MANSFIELD, Esq.  
 H. C. MARILLIER, Esq.  
 MURRAY MARKS, Esq.  
 C. M. MARLING, Esq., C.B., C.M.G.  
 S. MAVROJANT, Esq.  
 MISS C. MEEARS.  
 L. MESSEL, Esq.  
 GEORGE W. MILLER, Esq.  
 WILLIAM MILLER, Esq.  
 MRS. ERNESTINE MILLS.  
 C. B. MILSON, Esq.  
 MINISTÈRE DE L'INSTRUCTION  
 PUBLIQUE ET DES BEAUX-ARTS,  
 FRANCE.  
 EMILE S. MOND, Esq.  
 MESSRS. MORANT & Co.  
 J. P. MORGAN, Esq.  
 HERR OSKAR MÜNSTERBERG.  
 COLONEL SIR WYNDHAM MURRAY.  
 C.B., and LADY MURRAY.  
 NATIONAL ART COLLECTIONS FUND.  
 NATIONAL MUSEUM OF WALES.  
 F. H. NASH, Esq.  
 DR. JOSEF NEUMAYER.  
 G. C. OAKLEY, Esq.  
 MONS. J. OLRİK.  
 MRS. A. P. OPPÉ.  
 J. ORANGE, Esq.

SEÑOR DON G. J. DE OSMÁ.  
 MRS. PAGET.  
 MISS M. T. PALMER.  
 M. PAWSON, Esq.  
 MESSRS. PEARSALL & Co.  
 THE MISSES PEARSON.  
 MRS. PENFOLD.  
 PENNSYLVANIA SOCIETY, NEW YORK.  
 C. W. D. PERRINS, Esq.  
 FRANK PICK, Esq. (LONDON ELEC-  
 TRIC RAILWAY Co.).  
 LADY PONSONBY.  
 H. H. POOLE, Esq.  
 MISS HILDA PORTER.  
 H. D. G. POWELL, Esq.  
 MRS. J. PRESTON.  
 MISS S. T. PRIDEAUX.  
 R. B. PROSSER, Esq.  
 The late SIR JAMES CUTHBERT  
 QUILTER, Bart.  
 RIJKS MUSEUM, AMSTERDAM.  
 AUGUSTIN RISCHGITZ, Esq.  
 MAURICE ROSENHEIM, Esq.  
 The late MAX ROSENHEIM, Esq.,  
 F.S.A.  
 A. K. SABIN, Esq.  
 MRS. G. GILBERT SCOTT.  
 J. OLDRID SCOTT, Esq., F.R.I.B.A.,  
 F.S.A.  
 SIR FRANK SHORT, R.A., P.R.E.  
 MRS. A. B. SKINNER.  
 SOCIETY OF ANTIQUARIES, LONDON.  
 A. SPEARMAN, Esq.  
 ROBERT SPENCE, Esq., R.E.  
 JULIUS SPIER, Esq.  
 R. PHENÉ SPIERS, Esq., F.R.I.B.A.,  
 F.S.A.  
 DR. E. J. STEEGMANN.  
 SIR EDWARD D. STERN.  
 LADY STERN.  
 MONS. M. V. STOLYAROFF.  
 MAJOR P. M. SYKES, C.M.G.  
 GROSVENOR THOMAS, Esq.  
 H. LYON THOMSON, Esq.  
 H. AVRAY TIPPING, Esq.  
 MRS. TUCKWELL.  
 C. MALLORD W. TURNER, Esq.  
 SYDNEY VACHER, Esq.  
 AYMER VALLANCE, Esq.  
 B. H. WEBB, Esq.  
 PHILIP S. WEBB, Esq.  
 FRAU O. J. WEGENER.  
 A. WELCH, Esq.  
 A. PERCY WITCHELL, Esq.  
 T. H. WYATT, Esq.  
 MESSRS. YAMANAKA & Co.

The Trustees of the British  
 Museum and the authorities of many  
 British and foreign Museums have  
 presented copies of their current

publications, as in former years, and the catalogues of many art exhibitions (especially of those held in London galleries) have been received as gifts from the owners of the galleries, or from the Exhibition

Committees. The publications of the Archæological Survey of India, and the new volumes of the transactions, &c., of a number of societies have also been received in continuation of former gifts.

## V.—LIST OF BEQUESTS.

*Note.*—For brief descriptions of the objects bequeathed, *see* the Departmental List of Acquisitions, Table VII.

MISS M. A. V. CAPPE.  
MISS VIOLET CAYLEY.  
CAPT. ALFRED HUTTON.  
FREDERIC J. SHIELDS, Esq.

MISS C. A. SULLIVAN.  
HARRY SPEAKMAN WEBB, Esq.,  
M.R.C.S.  
MRS. M. A. W. WISE.

## VI.—LIST OF CONTRIBUTORS OF LOANS.

### (a) *Main Collections.*

HIS MAJESTY KING GEORGE V.

Five Chinese screens. Coronation gifts to His Majesty.

A linen coverlet, embroidered in silk and gold, English, about 1700.

W. C. ALEXANDER, Esq.

A collection of Chinese pottery chiefly of the Sung and Ming dynasties.

A. E. ALLEN, Esq.

Lead gutter and piping, formerly on a cottage at Bramhall, Cheshire, probably dating from about 1600.

MRS. BALL.

A lady's embroidered linen jacket of the early 17th century, and a pair of embroidered leather gloves of the first half of the same century, English.

MRS. L. BARLOW.

Set of cut glass chessmen, English, early 19th century, and a jelly mould of Wedgwood's cream-coloured ware.

R. H. BENSON, Esq.

A collection of Chinese pottery chiefly of the T'ang, Sung, and Ming dynasties.

R. BIRKBECK, Esq.

Collection of engraved boxes of the 17th and 18th centuries in silver and other materials.

MESSRS. F. AND C. ASHTON BUCKELL.

An embroidered linen panel, English, early 17th century.

THE VICAR AND CHURCHWARDENS OF CHARING, KENT.

English silver-gilt cup and cover of the year 1599; an English silver two-handed cup and cover of the year 1676; and a silver flagon of the year 1705.

SIR C. P. CHATER, C.M.G.

A collection of Chinese porcelain.

G. EUMORFOPOULOS, Esq.

A collection of early Chinese pottery chiefly of the Han, T'ang, Sung, and Ming dynasties.

SIR R. FILMER, BART.

A collection of English embroideries and articles of costume of the late 16th, 17th, and 18th centuries.

J. H. FITZHENRY, Esq.

A tapestry of the 17th century; an Italian embroidered chasuble and manipule of cloth-of-silver, of the latter half of the 16th century, two Sicilian embroidered boxes, two Persian brocades, and other embroideries.

Additions to his loan collection of pottery and glass, sculpture, and wood-carving.

Collection of Italian silversmiths' work chiefly of the 18th century.

C. T. FOXCROFT, Esq.

Cup, of mother-o'-pearl mounted in silver-gilt. English, about 1590.

HARVEY HADDEN, Esq.

Collection of English silversmiths' work of the late 17th or early 18th century.

THE VICAR AND CHURCHWARDENS OF HADDENHAM, ISLE OF ELY.

Silver flagon, English, 1702.

W. H. HAMMOND, Esq.

Latten figure of a jester, German, 15th century.

J. E. HODGKIN, Esq., F.S.A.

Collection of straw-work boxes and other objects, various nationalities, 16th to 18th centuries.

THE VICAR AND CHURCHWARDENS OF HOLY TRINITY, KENSINGTON GORE.

Two Communion cups, made in the year 1629, one of them the gift of William Laud, afterwards Archbishop of Canterbury, and two patens made in the years 1629 and 1705 respectively.

J. G. JOICEY, Esq.

Additions to his collection of European pottery and porcelain.

MONSIEUR D. KELEKIAN.

A blue-glazed figure of a ram; and a Turkish earthenware jug of the 16th century.

A. C. DE LAFONTAINE, Esq.

Helmet (Salade) of the 15th century, covered by a lion's head in copper-gilt apparently of later date.

HON. MRS. ALGERNON LAWLEY.

Two linen samplers, with embroidery and lace work, English, 17th century.

LIEUT.-COLONEL G. B. CROFT-LYONS, F.S.A.

Collection of metalwork, including a latten drinking cup, English, first quarter of the 16th century; and a group of enamelled medallions from salvers, English, 16th and 17th centuries.

Collection of pewter.

Rugs and mats of looped material of the 18th century; and a collection of woven fabrics and embroideries, chiefly of Chinese and Japanese origin, but including some examples of European work.

Pole screen, English, middle of 18th century.

Arm chair covered with leather, French, middle of 18th century.

J. PIERPONT MORGAN, Esq.

Collection of watches with crystal and enamelled cases.

Altar cross decorated with translucent enamel on silver, Italian, 14th century.

Set of enamelled plaques from an altar cross, Italian, 14th century.

DOUGLAS OWEN, Esq.

Walnut day-bed, English, 17th century.

THE DOWAGER LADY SWAYTHLING.

Collection of English, Scotch, Irish, and Continental silversmiths' work, dating from the 15th to the 18th century, including many well-known pieces.

MRS. CHAS. WALDSTEIN.

A chalice veil of Italian needlepoint lace of the late 16th century.

MAJOR E. B. WALKER.

Silver acorn-headed spoon. English. 13th or 14th century.

THE GOVERNORS OF THE WHITGIFT FOUNDATION, CROYDON.

Group of bowls and platters, including a mazer bowl with silver-gilt mount of 1509, and a silver-gilt bowl of 1599.

MRS. WORSWICK.

Silver coffec-pot, English. 1706.

„ tankard „ 1702.

„ two-handled cup and cover, English. 1719.

*(b) Indian Collections.*

HIS MAJESTY THE KING.

Eleven examples of Nepalese (Newar) carving, in red birchwood. 19th century, including—

Model of the Hindu temple of Krishna at Patan, Nepal.

Chimney-piece from Khatmandu, Nepal.

Two picture-frames from Khatmandu. (Containing coloured photographs of temples at Bhatgaon and of street architecture in Khatmandu.)

Pair of Vases from Khatmandu.

Miniature lattice, copied from a lattice-window in Khatmandu.

Miniature windows, copied from windows in Khatmandu.

THE INDIA SOCIETY, LONDON.

Twenty-three paintings, by Mrs. Herringham and other painters, copied from the frescoes (mostly dating about 500 A.D.) in the Buddhist cave-temples of Ajanta, in the Khandesh District, Bombay Presidency, and ten tracings, in crayon and pencil on paper.

J. W. W. DANSON, Esq.

Figure representing Gautama Buddha; bronze casting with jewelled (paste gems) head-dress. Burmese; 19th century.

SIR ROBERT FULTON, BART.

Screen of carved teakwood. Burma; 19th century.

J. B. HAWKINS, Esq.

Figure representing Lakshmi; bronze casting finely patinated. Tanjore, Madras; anterior to 15th century.

MISS F. J. LEFROY.

Embroidered Prayer-Mat; fine cotton fabric with Muhammadan floral design in coloured silks. Mogul (Lahore); 17th century.

MRS. M. POLLARD.

Sixteen figures, Burmese representations of Gautama Buddha, including—

Brass castings (3), jewelled with discs of looking-glass. 18th century.

Bronze castings (6); votive figures from the foundations of a temple at Wuntho, Katha District, and from a site at Shwécondine.

Anterior to the 17th century.

Cast bronze figure. 17th or 18th century.

Two clay figures overlaid with silver-foil. 18th century.

Composition figure, lacquered and gilt. 18th century.

MRS. I. C. SAUNDERS.

Embroidered Panel; fine Dacca-muslin worked with a floral design in cotton-thread. Calcutta, Bengal; late 18th century.

H. C. STOKES, Esq.

A dagger and sheath. Mogul (Lucknow); 17th century.

## VII.—LIST OF ACQUISITIONS.

### I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

#### (a) GIFTS.

- St. Aloysius (?). Unfinished statuette in wood. French (?); 18th century.  
A. 5. *Given by H. Lyon Thomson, Esq.*
- Adoration of the Magi. Alabaster relief. Flemish (?); 17th century.  
A. 6. *Given by K. Dingwall, Esq., D.S.O.*
- Model in terracotta of effigy of Chaloner Chute (d. 1659) by Banks. (The finished tomb in marble is at the "Vyne" in Hampshire.) A. 8.  
*Given by H. Aray Tipping, Esq.*
- Pilaster of limestone. French; first half of 16th century. A. 9.
- Tombstone, red marble; Candus de Cando. Paduan; 1447. A. 11.
- Part of a doorway, gray stone. French; about 1500. Said to have come from Dannat, near Clermont Ferrand. A. 12.
- Romanesque relief: Christ blessing. Reddish stone. A. 13.
- Square pillar, carved stone. French; first half of 16th century. A. 99.  
*Given by J. H. Fitzhenry, Esq.*
- Virgin and Child, statue in painted stone. Northern French; 14th century.  
A. 98. *Given by an anonymous donor.*

#### (b) BEQUESTS.

- Virgin and Child, painted wood. Northern French; 14th century.  
A. 7. *Bequeathed by Miss M. A. V. Cappe.*

#### (c) PURCHASES.

- Side of a box, ivory; animals and foliage. German (?); 12th century.  
A. 1.
- Virgin and Child, sandstone; from Ecouen. French; first half of 14th century. (989*l.* 2*s.* 5*d.*) A. 2.
- Five Pillars, marble and stone; from near Fontainebleau. French; first half of 13th century. (296*l.* 14*s.* 8*d.*) A. 3.
- St. Anne group, oak. English; about 1500. A. 4.
- Seated figure: a Buddhist priest. Gray stone. Chinese; Tang dynasty.  
A. 10.
- Virgin and Child, relief in painted stucco. Ascribed to Mino da Fiesole. (315*l.* 1*s.* 8*d.*) A. 14.
- Virgin and Child, statuette in gilt bronze. Italian; about 1400. (80*l.*)  
A. 15.
- Plaster casts from sketches by Alfred Stevens. 3 wax casts, 1 iron cast and 3 wax models. (175*l.*) A. 16 to A. 81.
- Plaster casts from sketches by Alfred Stevens. A. 82 to A. 92.
- Two Cherub-heads, carved and gilt wood. From an altarpiece by Bernini. Roman; c. 1648-9. A. 93, A. 94.
- Christ at the Column, boxwood statuette. Spanish; 17th century. A. 95.
- St. Anthony, oak figure. German (Rhenish ?); late 15th century. A. 96.
- Christ blessing, oak statuette. English (?); early 16th century. A. 97.
- Virgin and Child, relief in carved and painted wood. Italian; 15th century. (80*l.*) A. 100.

## II.—DEPARTMENT OF CERAMICS.

### (a) GIFTS.

Ridge-tile, from a tomb of the Ming dynasty at Nanking. C. 125.

*Given by J. S. T. Audley, Esq.*

Plate and dish, earthenware, with black transfer-printed views, Staffordshire, about 1800. C. 140 and 141.

*Given by Mrs. M. Bagwell.*

Tea-service of eight pieces, earthenware, with stipple prints in red. Staffordshire, early 19th century. C. 85 to 92.

Part of a tea-service painted with initials in coloured flowers and twelve other specimens of Leeds earthenware of the late 18th or early 19th century. C. 93 to 107, 116.

Jug, "granite" ware, Staffordshire, late 18th or early 19th century. C. 108.

Saucer, earthenware, French, Paris, Pont-aux-choux, late 18th century. C. 109.

Tea-cup, porcelain, fluted, painted with cornflowers, Worcester, late 18th century. C. 110.

Jug, stoneware, inscribed "Burdett for ever," Staffordshire, early 19th century. C. 111.

Plate, porcelain, octagonal, Chinese, enamelled in London, early 19th century. C. 112.

Plate, porcelain, octagonal, Vienna, late 18th century. C. 113.

Coffee-pot and cover, porcelain, with Japanese decoration, Meissen, middle of 18th century. C. 114.

Coffee-pot and cover, porcelain, Thuringian, second half of 18th century. C. 115.

*Given by Mrs. K. Bentley.*

Pair of Vases with covers, painted in colours with flowers and fruit. Southern French faïence; dated 1788. C. 61 and 62.

Pair of shoes, French faïence, dated 1751. C. 63.

Bowl with cover and stand, Niderviller faïence, 18th century. C. 64.

Soup-tureen, cover and stand, with eagle's head handles, Strassburg faïence, 18th century. C. 65.

Corner Cistern, with cover and basin, Spanish (Alcora) faïence, 18th century. C. 66.

*Given by Monsieur Albert Bichet.*

Mug, earthenware, made by Messrs. Doulton for the celebration of the coronation of King George V. C. 139.

*Given by Miss A. Brazooski.*

Twenty-six specimens of English glass of various forms of the 18th and early 19th centuries. C. 1 to 11, 73 to 77, 135 to 137, 146, 147, 204 to 208.

*Given by Francis Buckley, Esq.*

Vase, porcelain, with blue and white decoration, Chinese, period of Chia Ching (1522-66). C. 118.

*Given by Andrew Burman, Esq.*

Bowl and Dish of Böttger's red stoneware, polished on the lathe, Meissen, about 1715. C. 257, 258.

Five bricks, with relief decoration, Netherlandish, 16th and 17th centuries. C. 259 to 263.

*Given by Sir Arthur H. Church, K.C.V.O., F.R.S.*

Twenty specimens of modern Japanese pottery and porcelain. C. 68 to 70, 81, 82, 209 to 220, 223, 241, 294.

- Earthenware plaque, "The Last Supper," accepted as an example of a modern Dutch forgery. C. 83.
- Candle-cup, earthenware, with four handles, made for the Wiltshire Yeomanry, early 19th century. C. 84.
- Medallion, Wedgwood's blue jasper-ware, "Shakespeare." C. 154.
- Coffee-pot and cover, porcelain, with black painted decoration, French, early 19th century. C. 221.
- Tea-pot and cover, porcelain, Staffordshire, early 19th century. C. 222.
- Terracotta plaque moulded from brass, made by Lewis of Clevedon. C. 253.  
*Given by Kenneth Dingwall, Esq., D.S.O., through the National Art Collections Fund.*
- Two Wine-glasses, with ruby-coloured bowl and foot. Venetian; 17th century. C. 267, 268.  
*Given by R. C. Dunn-Gardner, Esq.*
- Drug-vase, maiolica, Italian, 16th century. C. 80.
- Seventeen Tiles, enamelled earthenware, Spanish; 16th to 18th centuries. C. 224 to 240.  
*Given by J. H. Fitzhenry, Esq.*
- Figure, earthenware, Chinese, T'ang dynasty, 618-906. C. 144.
- Model of a Stove, earthenware, Chinese, Han dynasty, B.C. 206—A.D. 220. C. 145  
*Given by Messrs. S. M. Franck & Co.*
- Plate, salt-glazed ware, Staffordshire, 18th century. C. 243.  
*Given by Harvey Hadden, Esq.*
- Glass cup engraved with initials, English, early 19th century. C. 132.
- Glass christening cup, English, dated 1801. C. 133.
- Liqueur glass, English, late 18th or early 19th century. C. 134.  
*Given by Miss A. E. Haldane.*
- Five portions of borders of stained glass, with Romanesque designs, English, early 13th century. C. 269 to 273.
- Three fragments of stained glass, painted with heads, English, 14th and 15th centuries. C. 274 to 276.  
*Given by Noel Heaton, Esq.*
- Flower-vase, earthenware, Staffordshire, late 18th century. C. 117.  
*Given by Miss Edith J. Hipkins, in the name of her mother, the late Mrs. June Souter Hipkins.*
- Knife-handle, porcelain, Bow, middle of 18th century. C. 242.  
*Given by Roland H. Ley, Esq.*
- Earthenware dish on foot, Central Asian (Bokhara); 19th century. C. 17.  
*Given by C. M. Marling, Esq., C.B., C.M.G.*
- Sagger with porcelain bowl adhering. Chinese, Sung dynasty. C. 277.  
*Given by L. Messel, Esq.*
- Fragments of Italian Maiolica forming portions of five plates. C. 120-4.
- Plaque, painted enamel, St. Christopher, French (Limoges), late 15th century. C. 143.  
*Given by Mrs. A. B. Skinner.*
- Forty-three fragments of pottery and four of glass found at Samarkand. C. 157 to 203.  
*Given by Monsieur M. V. Stolyaroff.*
- Twelve specimens of Persian earthenware found on the site of the city of Turshiz (now Firuzabad). C. 279 to 290.
- Snuff-bottle, porcelain, Chinese. C. 291.  
*Given by Major P. M. Sykes, C.M.G.*
- Panel of stained glass, made up of fragments from Salisbury Cathedral, 13th century. C. 278.  
*Given by Grosvenor Thomas, Esq.*
- Plate, porcelain, Chinese, Yung Ch'eng period, 1723-35. C. 264.
- Two saucers, printed earthenware, Staffordshire, early 19th century. C. 265, 266.  
*Given by Sydney Vacher, Esq.*
- Liqueur-glass, German, late 18th century. C. 142.  
*Given by Frau O. J. Wegener.*

## (b) BEQUESTS.

- Tea and coffee service of sixteen pieces, porcelain, Caughley, 1772-1799.  
C. 18 to 33. *Bequeathed by Mrs. M. A. Walton Wise.*  
Holy Water Stoup, earthenware, with relief of the "Adoration of the  
Shepherds," School of Palissy, French, 16th century. C. 119.  
*Bequeathed by Miss M. A. V. Cappe.*

## (c) PURCHASES.

- Wall-bracket for flowers, earthenware, style of Whieldon, Staffordshire,  
middle of 18th century. C. 12.  
Plate, porcelain, Chelsea, about 1760. C. 13.  
Posset-pot, "delft" ware, Wincanton, 18th century. C. 14.  
Two cups, porcelain, Venetian, middle of 18th century. C. 15.  
Female figure, porcelain, Ludwigsburg, 18th century. C. 34.  
Figure of a negro, porcelain, Nymphenburg, 18th century. C. 35.  
Jug, with green and yellow glaze, T'ang dynasty. C. 36.  
Jar, with green and yellow glaze, T'ang dynasty. C. 37.  
Saucer, Ting ware, with relief decoration, Sung dynasty. C. 38.  
Incense-burner, green glazed, of tripod form, Han dynasty. C. 39.  
Square dish, porcelain, painted with lotus design, K'ang Hsi period.  
C. 40.  
Large vase, painted in brown, Tz'ü Chon ware, probably early Ming  
dynasty. (1507.) C. 41.  
Bowl, porcelain, school of Kakiyemon, Japanese. C. 42.  
Jar, with mottled blue glaze, Sung dynasty. C. 43.  
Pen-rest, blue-glazed, with impressed characters, Ming dynasty. C. 44.  
Figure of sleeping dog, Han dynasty. C. 45.  
Pillow, in the form of a reclining lady, Ming dynasty. C. 46.  
Pillow, in the form of a tiger, painted in brown, Tz'ü Chon ware. C. 47.  
Jar, with blue glaze decorated in white slip, with wood cover and stand.  
Ming dynasty. C. 48.  
Screen, with figure subjects in relief, Ming dynasty. C. 49.  
Small shell, with green glaze, Han dynasty. C. 50.  
Bowl with flowers in relief and coloured glazes, Ming dynasty. C. 51.  
Jar, rectangular, with colour glaze decoration in panels, Ming dynasty.  
C. 52.  
Pyramid of fruit, with coloured glazes, Ming dynasty. C. 53.  
Large jar, with brown glaze, Ming dynasty. (2007.) C. 54.  
Bottle, earthenware, with bluish-green glaze, and a frieze of animals in  
relief, Persian, 13th century. C. 55.  
Bottle, earthenware, with dark blue glaze, Persian. 13th century. C. 56.  
Tea-pot, Wedgwood's lilac jasper ware, 18th century. C. 57.  
Tea-pot, Wedgwood's black jasper ware, with applied blue medallion.  
18th century. (907.) C. 58.  
Tazza, maiolica, with lustred decoration in the style of Hispano-Moresque  
ware, Italian, about 1500. C. 59.  
Vase, unglazed ware, with low relief decoration, Chinese, Chon dynasty,  
B.C. 1122-255. C. 60.  
Figure of a man with a pig, porcelain, Venetian, about 1735. C. 67.  
Basket and stand, Wedgwood's cane-coloured ware, late 18th century.  
C. 71.  
Bottle, stoneware, early Korean. C. 72.  
Two Drug-pots, enamelled earthenware, painted in blue, Spanish, late 15th  
or 16th century. C. 78, 79.  
Plaquette, blue glass with dancing figure in relief, Græco-Roman.  
(567. 11s. 2d.) C. 126.



32 *Acquisitions, Dept. of Engraving, Illustration and Design.*

- Fish-bowl, with relief decoration. Tang dynasty. (120*l.*) C. 127.  
Figure of Kuan Yin on a lion, with celadon glaze. Ming dynasty.  
C. 128.  
Vase, with celadon glaze. Ming dynasty. C. 129.  
Vase, with coloured glazes and incised decoration. Ming dynasty.  
C. 130.  
Plate, earthenware, painted in blue and dark green, Syrian, 14th century.  
C. 131.  
Box and cover in the form of a shell, porcelain, Nymphenburg. 18th century.  
C. 138.  
Jar, porcelain, Japanese (Imari). 17th century. C. 148.  
Two Mugs, earthenware, Turkish, 16th century. C. 149, 150.  
Bowl, earthenware, Persian, 13th century. C. 151.  
Head of Buddha, earthenware, Chinese, Ming dynasty. C. 152.  
Ridge-tile, Chinese, Ming dynasty. C. 153.  
Bowl, earthenware, by Kenzan, Japanese. C. 155.  
Bowl, earthenware, painted with floral design in blue enamel, Japanese.  
C. 156.  
Seven Dishes, painted with tulips and other flowers and with blue dashes on  
the rim, Dutch, 17th century. C. 244 to 250.  
Vase, glass, in shape of a bucket, Ancient Syrian. C. 251.  
Small Bottle, glass, Ancient Syrian. C. 252.  
Lamp, porcelain, Venetian, late 18th century. C. 254.  
Head of a woman, stoneware, by Coades and Sealy, Lambeth, about 1800.  
C. 255.  
Fragment of Tile, lustred, with characters in relief, Persian, 13th century.  
C. 256.  
Wine-glass, engraved with a ship, Dutch, first half of 18th century.  
C. 292.  
Bottle, glass, in imitation of agate, Chinese. C. 293.  
Panel, stained glass, with figure of the Virgin enthroned, English, 14th  
century. C. 295.  
Bowl, porcelain, in the form of a *coco-de-mer*, Chinese (Ting-Chou), Sung  
dynasty. C. 296.  
Cup, cream-coloured ware made by Jacques Boselli, Savona, 18th century.  
C. 297.  
Two Incense-burners, celadon porcelain. Old Korean. C. 298, 299.

III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION  
AND DESIGN.

*Note.*—A detailed catalogue of all the additions to this Department  
is printed separately.

(a) GIFTS.

- Pencil study by J. Ward, R.A., for an emblematical subject, "Summer."  
*Given by A. E. Anderson, Esq.*  
Chinese Painting, by Tei-ki, of two phoenixes in a bamboo grove, and two  
other birds. Northern Chinese. (A.D. 1330.)  
Chino-Tibetan Painting with a Buddhistic subject. (A.D. 1479.)  
*Given by an anonymous donor.*  
Modern Chinese Painting.  
Biographies of Chinese Painters; 6 books. *Given by A. W. Bahr, Esq.*  
6 Original Etchings by the donor. *Given by J. O. P. Bland, Esq.*  
12 Proofs from process blocks of Coronation Pictures made for publication  
in June 1911. *Given by the Editor of "The Daily Chronicle."*

- Copy of Dürer's woodcut of the arms of Lorenz Steiber, lithographed by R. L. von Rettberg. *Given by Campbell Dodgson, Esq.*
- Collection of 128 original studies and drawings for illustrations to "Breton Folk," by R. Caldecott.
- 36 original drawings by R. Doyle, for "A Book full of Nonsense by Dick Kitcat." *Given by Sir Edwin Durning-Lawrence, Bart.*
- 3 Proofs of Book-plates of the Royal Library. Windsor Castle. *Given by George W. Eve, Esq., R.E.*
- Design for a Ceiling by John Yenn, R.A. *Given by J. Starkie Gardner, Esq.*
- Original drawing for book illustration by F. H. Townsend. *Given by James Greig, Esq., R.B.A.*
- 3 Colour Lithographs, by the donor. *Given by Herr Carlos Grethe.*
- 9 Pen, pencil, etc., studies by Sir F. Seymour Haden, P.R.E. *Given by F. Seymour Haden, Esq.*
- Collection of 60 original designs for textile fabrics by G. Haité. *Given by G. C. Haité, Esq., R.B.A.*
- India proof of a Book Illustration, after Frederick J. Shields. *Given by Harold Hartley, Esq.*
- 2 Original Etchings, by the donor. *Given by M. Hardie, Esq., A.R.E.*
- Cahier d'Arabesques. propres à la décoration des Appartements . . . par Lavallée Poussin. 38 reproductions. *Given by M. E. Hessling, Esq.*
- 31 Original Drawings, by the donor, for illustrations to "Paris, and its Story," by T. Okey. *Given by Miss Katharine Kimball, A.R.E.*
- Painted decorative panel in imitation of a marble bas-relief. *Given by Henry James King, Esq.*
- 32 working proofs and published states of Colour Aquatints, by the donor. *Given by E. L. Laursen, Esq.*
- Catalogue of Whistler Etchings. and Part 3 of the "Transactions of the Grolier Club . . . of New York." *Given by Howard Mansfield, Esq.*
- 3 Mezzotints by John Young, etc. *Given by Miss C. Meears.*
- Collection of 780 sketches of details of Architecture. Metalwork. Mosaics, Tiles, etc., made in Italy by T. H. Longfield. *Given by George W. Miller, Esq.*
- Pencil drawing on a wood block by Frederick J. Shields. *Given by Mrs. Ernestine Mills.*
- Trade card of Jas. Linnell (1832). *Given by C. B. Milsom, Esq.*
- Cartoon for a mural painting by Pierre Puvis de Chavannes. *Given by The National Art Collections Fund.*
- 2 Original Lithographs, by the donor. *Given by George Chaytor Oakley, Esq.*
- Collection of 43 Posters, issued by the Company. *Given by Frank Pick, Esq. (London Electric Railway Co.).*
- 2 Colour Aquatints, by the donor. *Given by Miss Hilda Porter.*
- 3 Drawings of stained glass from windows in Lowick Church, Northants. *Given by H. D. G. Powell, Esq.*
- 3 Etchings and 1 Aquatint by Edward Rischgitz. *Given by Augustin Rischgitz, Esq.*
- 3 Original Drawings by James J. Guthrie and 2 proof Wood-engravings. *Given by Arthur K. Sabin, Esq.*
- 8 working proofs of Aquatints, and 1 Etching, by the donor. *Given by Sir Frank Short, R.A., P.R.E.*
- Collection of Rubbings of Monumental Brasses, etc. *Given by The Society of Antiquaries, London.*
- 30 Etchings, by the donor, illustrating Fox's Journal, Pepys' Diary, etc. *Given by Robert Spence, Esq., R.E.*
- 2 Pencil Drawings, by the donor, of a staircase at Morlaix, Brittany. *Given by R. Phené Spiers, Esq., F.R.I.B.A., F.S.A.*
- 8 Water-colour studies by Aaron E. Penley, some made in preparation for "The English School of Painting in Water-Colours," by A. E. Penley. *Given by Dr. E. J. Steegmann.*

### 34 *Acquisitions, Dept. of Engraving, Illustration and Design.*

- Pen Drawing by Salvator Rosa. *Given by Lady Stern.*  
2 working proofs of the etched states of W. B. Cooke's engravings of J. M. W. Turner's "Southern Coast." *Given by C. Mallord W. Turner, Esq.*  
2 leaves from T. Kerver's "Horæ ad usum Romanum." *Given by Sydney Vacher, Esq.*  
18 Japanese Paint-brushes. *Given by B. H. Webb, Esq.*  
8 Original designs for the decoration of the Courts of the Crystal Palace, by Sir Matthew Digby Wyatt. *Given by Thomas H. Wyatt, Esq.*

#### PHENÉ SPIERS' COLLECTION OF DRAWINGS OF ARCHITECTURE.

- Design by Sir G. Gilbert Scott, for the Roman Catholic Church of St. John, Norwich. 4 sheets.  
" " for the Church of St. Mark, Milverton, Leamington. 14 sheets.  
" " for a Lych House, Ramsgate Cemetery. 2 sheets.  
" " for Church of All Hallows, Southwark. 5 sheets. *Given by Mrs. G. Gilbert Scott.*  
Design for the Portals of the North Transept, and for Pulpit, of Westminster Abbey, by Sir G. Gilbert Scott. 5 sheets. *Given by J. Oldrid Scott, Esq., F.R.I.B.A., F.S.A.*  
Measured drawings of the Brewers' Hall, Addle Street, E.C., by A. E. Bullock. 4 sheets.  
Measured drawings of the Nicholas Stone Monuments at Charterhouse Chapel, etc., by A. E. Bullock. 4 sheets.  
Collection of sketch designs for York House, etc., by Philip Wyatt. 66 sheets.  
Drawing of Frescoes of Easby Abbey Church and of details of other churches (mainly for the A. A. Sketch-book), by the donor. 24 sheets. *Given by R. Phené Spiers, Esq., F.R.I.B.A., F.S.A.*  
Design for the Church of St. Mary, Whitechapel, by Ernest Claude Lee. 10 sheets. *Given by Miss Claudia A. Ayton-Lee.*

#### (b) PRINCIPAL PURCHASES.

##### ENGRAVING (TECHNIQUE).

- Colour Print (from wood-block) by W. Giles.  
" Prints (4) by G. Senseney.  
" Etchings by N. Dawson, and W. Lee Hankey.  
" Lithographs by C. Grethe (3). Anquetin, and P. Signac.  
" Woodcuts (13) by Fritz Lang.  
Working-proof Mezzotints (2), "When the weary moon was in the wane," and 1 artist proof Aquatint, "Sunrise o'er Whithy Scaur," by Sir Frank Short, R.A., P.R.E.  
Proof Mezzotint of "Harlech," by Sir F. Seymour Haden, P.R.E.  
Original drawing (charcoal) for the proposed mezzotint "By the Waters of Babylon," and 5 pencil, etc., studies, by Sir F. Seymour Haden, P.R.E.  
Proof engravings (15); illustrations to "A Picturesque Tour of Italy," etc., after J. M. W. Turner, R.A.  
Proof Mezzotints (6) of Turner's "Rivers of England."  
Original Lithographs by J. Pennell (28), E. Isabey (4), T. Roussel (2), J. McNeil Whistler, Forain, and A. Chisholm.  
Signed Proof Lithographs (4) from "The Daily Chronicle Portfolio of Historic Scenes at the Coronation."

Proof Wood Engravings (110) after J. Fulleylove.

Collection of Tools and Materials used in Wood Engraving.

#### ILLUSTRATION.

Original Drawings by Constantin Guys (2), Gavarni (3), A. Hughes (2), Sidney H. Sime (3), J. Mahoney, C. Keene, G. J. Pinwell, and Alfred Stevens (of Belgium).

A volume containing 20 sketches by Birket Foster to illustrate "A Voyage round the World," in "Poems by James Montgomery."

"Pool of London." Water-colour drawing by S. Atkins.

#### DESIGN.

Collection of original designs (43 on 40 sheets) for Majolica, lamps, etc., by Alfred Stevens. (400*l.*)

Collection of 537 Pencil, Chalk, Water-colour, etc., studies: 275 by Alfred Stevens, 261 by Reuben Townroe (including tracings and copies of works by Stevens), and by Mrs. D. G. Rossetti. (115*l.*)

280 Examples of Engraved Ornament by French and German Masters of the 16th cent.:—Virgil Solis, Mignot, De Bry, Aldegrever, Du Cerceau, Beham, etc. These include 54 prints bought at the Amsler and Ruthardt Sale at Berlin (52*l.* 14*s.* 8*d.*); 15 at the Scholtz and Gellatly, and Baxter Sale at Stuttgart (64*l.* 6*s.* 2*d.*); and 94 acquired with the assistance of Dr. Jessen of the Berlin Kunstgewerbe Museum (73*l.* 6*s.* 3*d.*).

Collection of about 800 original designs (dated 1773–1781) for Furniture, by James Linnell, and 60 sheets of tracings by J. H. Chance after Jas. Linnell's designs. (150*l.*)

Replicas (39) of a series of full-size drawings of stained glass, from the windows in the Minster and some of the Churches of York, by Lawrence B. Saint. (87*l.* 4*s.* 7*d.*)

Collection of Original Designs, principally in Water-colour, for Stained Glass, Textiles, Wall-papers, Book Ornament, etc., by Lewis F. Day. (50*l.*)

2 Original Cartoons for Stained Glass Windows carried out at St. Philip's Church, Birmingham, by Sir E. Burne-Jones, Bart.

Designs (3) for Stained Glass (16th cent.) and a Ceiling, by C. Visscher, etc.

Designs (60) for Textile fabrics. French, 18th cent. and Empire period.

Collection of Designs (311) for French Textile fabrics, of the 18th and early 19th centuries, chiefly for Lyons silks and printed cottons.

"The Good Samaritan." Design (chalk) by Frederick J. Shields, A.R.W.S., for wall panel in the Chapel of the Ascension, Hyde Park, W.

Drawings (14) of ironwork, by J. Starkie Gardner.

Designs (4) for Standing Cups with Covers. German. 18th cent.

#### JAPANESE AND CHINESE PRINTS AND DRAWINGS &C.

Painted Chinese Scroll: a pictorial inventory (made in 1729) of the treasures of Art in the Si Ling tombs. The roll contains drawings in colour of 262 separate objects in bronze, jade, steatite, pottery, etc., including fifteen illustrations of lacquer and inlay cabinets. (262*l.* 10*s.*)

Designs for Japanese Fans (42):—By Hiroshige, Kuniyoshi, Kunisada, Takanobu, etc.

Hiroshige. 3 Original Drawings.

Hokusai. Panoramic View of Yedo (Colour Print).

Japanese Brushes (43) used by painters (including painters in lacquer).

Native Artist. Japanese Kakemono, representing the various personages of the Buddhist Pantheon, with their attributes. By an unknown artist.

Kanō School (17th cent.). 9 Paintings, including eight of the 24 Chinese Examples of Filial Piety.

Shigenaga. Ho-tei carrying a lady across a stream. Colour Print from wood block.

Shojo Kyōsai. Kakemono.  
Tosa School (18th cent.). 2 Paintings.  
Toyokuni. Working proof.  
Utamaro. Print from engraved stone (Ishizuri) in white line on a blue ground.  
Yeizan. Women at their employments (2).

## IV.—LIBRARY.

The following statement shows the total number of additions to the Library collections during the year :—

How acquired.	Manuscripts.	Printed books.†	Photographs ‖	Bookbindings.
By gift.	11 autograph letters.*	839‡	61	26 bookbinders' finishing tools.
By bequest.	7	384§	69	—
By purchase.	—	1879	1799	2

\* Presented with some specimens of stuffs preserved in the Department of Textiles.

† Including complete volumes of serial publications.

‡ Excluding the catalogues offered by Mr. A. L. Baldry (in course of selection). More than 2,000 of these are provisionally selected for acceptance.

§ With these books were received 26 prints, in albums or loose, which were passed subsequently to the Department of Engraving, Illustration and Design.

‖ In addition to these figures, the following photographs were also received :—254 prints from official negatives; 95 prints transferred from the Library book collection or from other Departments; 108 prints supplied in conformity with the regulations for photographing in the Museum, of which 38 duplicates were subsequently transferred to the Department of Paintings; and 124 prints from negatives of fans and bookbindings, kindly lent for that purpose by Miss C. M. Pott, R.E., and Miss S. T. Prideaux, respectively.

1,542 volumes were bound or re-bound in the course of the year.

The following are the more important accessions (in addition to the books in the Hutton Bequest) :—

## (1) BOOKS.

## (a) GIFTS.

AMSTERDAM: Rijks Museum.—Verslagen omtrent 's Rijks Verzamelingen van Geschiedenis en Kunst. III—XXXIII. (9 × 6) Amsterdam, 1880–1910.

*Given by the Rijks Museum.*

ARQUET DE VOLTAIRE. François Marie.—Collection complète des œuvres de M. de Voltaire. 30 vols. 4to. Geneva, 1768–77.

*Given by the Executors of the late Sir Charles W. Dilke, Bart.*

BALL, F. Elrington.—The correspondence of Jonathan Swift, D.D. Vol. II. (9 × 6) London, 1911.

*Given [for the use of readers in the Dyce and Forster Libraries] by Messrs. G. Bell & Sons.*

BLAKE, J. P., and REVEIRS-HOPKINS, A. E.—Little books about old furniture. English furniture. I. Tudor to Stuart; II. The period of Queen Anne. 2 vols. (7 × 5) London, 1911.

*Given by J. P. Blake, Esq.*

BLOMME, A.—Carreaux cérames épigraphiques. (9 × 6) Antwerp, 1910.

*Given by Monsieur A. Blomme.*

BODE, Wilhelm.

Collection of J. Pierpont Morgan. Bronzes of the renaissance and subsequent periods. 2 vols. (20 × 15) Paris (privately printed) 1910.

*Given by J. Pierpont Morgan, Esq*

- Bookbinder's finishing tools. A collection of 26, designed by Miss S. T. Prideaux for the bindings by her of a set of early editions, in English, of Omar Khayam (*see* pp. 41-42), the designs based on Oriental Tiles in the Museum collections. *Given by Miss S. T. Prideaux.*
- BOULY DE LESDAIN, Louis.  
Notes sur l'estampe héraldique en Allemagne et en Suisse. (10 × 6) Paris, 1904.  
Les armoiries des princes de Schwarzburg d'après un ouvrage récent. (10 × 6) Saint-Amand, 1905.  
Les armoiries des villes d'Allemagne et d'Autriche. (10 × 6) Paris, 1908.  
Notes sur quelques changements d'armoiries aux XII<sup>e</sup> et XIII<sup>e</sup> siècles. (11 × 7) n. p., n. d. *Given by Monsieur L. Bouly de Lesdain.*
- BOWDITCH, Charles P.—The numeration, calendar systems and astronomical knowledge of the Mayas. (10 × 7) Cambridge, U.S.A. (privately printed), 1910. *Given by C. R. Bowditch. Esq.*
- BUTTIN, Charles.  
À propos d'un casque à trois crêtes. (10 × 6) Annecy, 1898.  
Notes sur les armures à l'épreuve. (10 × 6) Annecy, 1901.  
Les armes étranges. Pts. 1 and 2. (10 × 6) Annecy, 1903-06.  
Une cinquedea aux armes d'Este (Musée de la Porte de Hal). (10 × 6) Brussels, 1904.  
La cinquedea de la collection de Mme. Goldschmidt. (10 × 6) Brussels, 1906.  
Les flèches d'épreuve et les armures de botte cassée. (10 × 6) Annecy, 1907.  
Le guet de Genève au XV<sup>me</sup> siècle et l'armement de ses gardes. (10 × 6) Annecy, 1910. *Given by Monsieur C. Buttin.*
- CATALOGUES of exhibitions of pictures, etc., in London Galleries. 1881 et seq. (7 packages.) *Given by A. L. Baldry, Esq.*
- CHRISTY, M., and MAYNARD. —. — Decorative wall-paintings recently found in Essex. (9 × 5) Colchester, 1911. *Given by Miller Christy, Esq.*
- DAME, Lorin L., and BROOKS, H.—Handbook of the trees of New England, with ranges throughout the United States and Canada. (8 × 5) Boston, U.S.A., 1902. *Given by Miss M. H. James.*
- DEMARTAIL, André.—Chronique de l'orfèvrerie et de l'émaillerie anciennes de Limoges en 1910. (10 × 7) Limoges, 1911. *Given by Monsieur A. Demartail.*
- DIETZSCHOLD, C.—Der Cornelius Nepos der Uhrmacher: . . . ein Beitrag zur Gewerbeförderung. 2 ed. (9 × 6) Krems a. d. Donau, 1911. *Given by Herr C. Dietzschold.*
- DOMINICI, C.—La Place et la Basilique de Saint-Pierre à Rome. (9 × 7) Rome, 1911. *Given by Monsieur le Comte L. d'Orea.*
- FARQUHAR, Helen.  
Portraiture of our Tudor monarchs on their coins and medals. (10 × 7) London, 1908.  
Portraiture of our Stuart monarchs on their coins and medals: James II. (10 × 7) London, 1910. *Given by Miss H. Farquhar.*
- FRANCE: Ministère de l'Instruction publique et des Beaux-Arts.  
Inventaire général des richesses d'art de la France. Province. Monuments civils. IV. (14 × 10) Paris, 1911. *Given by the Ministère de l'Instruction publique et des Beaux-Arts.*
- GENEVA: Société des Arts. CROSNIER, J. La Société des Arts et ses collections. (14 × 11) Geneva, 1910. *Given by the Society.*
- HAMMERICH, Angul.—Das Musikhistorische Museum zu Kopenhagen. Beschreibender Katalog. (11 × 7) Copenhagen, 1911. *Given by Professor A. Hammerich.*

HEDGECK, F. A.

David Garrick et ses amis français. (8 × 5) Paris, 1911.

Thomas Hardy, penseur et artiste. (9 × 6) Paris, 1910.

*Given [for the use of readers in the Dyce and Forster Libraries] by Dr. F. A. Hedgecock.*

HOMAIS, R.—L'évolution de l'estampe française au XIX<sup>e</sup> siècle. (10 × 7) Rouen, 1910.

*Given by Monsieur R. Homais.*

HUMPHRIES, Sydney.—Disjecta. Svo. Edinburgh, 1909.

*Given by Sydney Humphries, Esq.*

JOURDAIN, M.—The Morant collection of old velvets, damasks, brocades, etc. . . . with a description of English upholstery during the 17th and 18th centuries. (13 × 10) London, 1911.

*Given by Messrs. Morant and Co.*

KAHLE, P.—Islamische Schattenspielfiguren aus Egypten. (10 × 6) Halle-a.-S., 1911.

*Given by Dr. P. Kahle.*

KEPPEL.—The Keppel Booklets. 1st, 2nd, and 3rd series (set of 14). (6 × 4) New York, 1907–10.

*Given by Messrs. Frederick Keppel & Co.*

KINSKY, Georg.—Musikhistorisches Museum von Wilhelm Heyer in Köln. Katalog. I. (10 × 7) Cologne, 1910.

*Given by Herr W. Heyer.*

LAMB, Charles.—Some sonnets of Sir Philip Sidney. 4to. Edinburgh, 1910.

*Given by Sydney Humphries, Esq.*

LEMA, — de, Marquis.—Un cuadro de Velázquez: el estudio del retrato del Cardenal Infante D. Fernando. (10 × 7) Madrid, 1911.

*Given by the Marqués de Lema.*

LEVIS, Howard Coppuck.—Title-pages of the two earliest books in the English language relating to engraving; also the pages therein which contain the sections on engraving, etc. (9 × 5) London (privately printed), 1911.

*Given by H. C. Levis, Esq.*

LONDON: Burlington Fine Arts Club.—Catalogue of an exhibition of Venetian painting of the 18th century. (12 × 9) London, 1911.

*Given by the Burlington Fine Arts Club.*

LONDON: Exhibitions, 1851 and 1862.—Documents, portfolios, etc., chiefly relating to the Exhibitions of 1851 and 1862. (13 vols.)

*Given by the Executors of the late Sir Charles W. Dilke, Bart.*

LONDON: Franco-British Exhibition, 1908.—Exposition Franco-Britannique de Londres, 1908. Section française. Catalogue officiel, et Rapports. 18 vols. (11 × 8) Paris, 1909–10.

*Given by the Comité français des Expositions à l'Étranger.*

LONDON: Japan-British Exhibition, 1910.—Official report (12 × 10) London, 1911.

*Given by Imre Kiralfy, Esq.*

LONDON: Roxburghe Club.—The Benedictional of Saint Æthelwold, bishop of Winchester, 963–984. Reproduced in facsimile from the manuscript in the library of the Duke of Devonshire at Chatsworth. (16 × 11) Oxford, 1910.

*Given by the Duke of Devonshire.*

LONDON: Roxburghe Club.—Proofs of reproductions of the woodcuts in the first edition of Epistole et evangeliū. Florence, M.C.D.XCV. Reprinted by C. W. D. Perrins. . . . from a copy in his library. (12 × 9) (Privately printed) 1909.

*Given by C. W. Dyson Perrins, Esq.*

LUCAS, Arthur.—John Lucas, portrait painter, 1828–1873: a memoir of his life mainly deduced from the correspondence of his sitters. (16 × 11) London, 1910.

*Given by Arthur Lucas, Esq.*

LYONS: Exhibition, 1877.—GIRAUD, J. B. Meubles en bois sculpté ayant figuré à l'Exposition rétrospective de Lyon, 1877. (19 × 13) Lyons, 1880. [For the reference library of the Department of Woodwork.]

*Given by Monsieur Bichet.*

MILTON, John.—Areopagitica. Svo. London, 1911.

*Given by Sydney Humphries, Esq.*

MITCHELL, William.—The Edinburgh Parthenon and the Scottish National Gallery. [Edition de luxe.] 4to. Edinburgh, 1907.

*Given by Sydney Humphries, Esq.*

MÜNSTERBERG, Oskar.—Chinesische Kunstgeschichte. Vol. II. (11 × 7) Esslingen a. N., 1911.

*Given by Herr Oskar Münsterberg.*

NEUMAYER, Josef.—Der Neubau der Wiener gewerblichen Fortbildungsschule. (11 × 8) Vienna, 1911.

*Given by Dr. Josef Neumayer.*

NEW YORK: Hispanic Society of America.—Catalogue of the exhibition of Mexican maiolica belonging to Mrs. Robert W. De Forest. (8 × 5) New York, 1911.

*Given by the Society.*

NEW YORK: Pennsylvania Society.

Report on the William Penn Memorial in London. (9 × 6) New York, 1911.

Allhallows Barking and the Memorial to William Penn. (10 × 6) New York, 1911.

*Given by the Society.*

OLRIK, Jorgen.—Dansk Guldsmedekunst fra renaissancen til vore Dage. (12 × 9) Copenhagen, 1911.

*Given by Monsieur J. Olrik.*

OSMA, Guillermo J. de.—Apuntos sobre cerámica morisca. Textos y documentos valencianos. Vols. II. and III. (12 × 9) Madrid, 1908-09.

*Given by Señor D. G. J. de Osmá.*

PAILLASON.—L'art d'écrire. [Plates extracted from L'Encyclopédie Méthodique.] (12 × 9) Paris, 1784.

*Given by R. B. Prosser, Esq.*

PARIS: Bibliothèque d'Art et d'Archéologie. — Répertoire d'art et d'archéologie. I. année; index alphabétique; II. année, parts 1 and 2. (11 × 8) Paris, 1911.

*Given by the Bibliothèque d'Art et d'Archéologie.*

PARIS: Musée Guimet.—Annales du Musée Guimet. 2nd Series. IV. TCHANG YI-TCHOU, and HACKIN, J. La peinture chinoise au Musée Guimet. (10 × 13) Paris, 1910.

*Given by Monsieur E. Guimet.*

PEARSALL, James and Co.—The sampler series. [Designs for embroidery.] Nos. 1-6. (10 × 7) London, 1911.

*Given by Messrs. Pearsall and Co.*

PERDRIZET, Paul.—Bronzes grecs d'Egypte de la collection Fouquet. 4to. Paris, 1911.

*Given by Monsieur J. Doucet.*

QUILTER, Sir James Cuthbert, Bart.—Sir Cuthbert Quilter's pictures, London collection. (12 × 9) London (privately printed). n.d.

*Given by the late Sir James Cuthbert Quilter, Bart.*

RICCI, Symour de.—Catalogue of a collection of mounted porcelain belonging to E. M. Hodgkins. (10 × 6) London, 1911.

*Given by E. M. Hodgkins.*

ROUEN: Musée.—Musée de Céramique, Ronen. [Book containing 60 photographic plates.] (1905.) [For the reference library of the Department of Ceramics.]

*Given by Monsieur Bichet.*

SHAKESPEARE, William.—The tragical history of Hamlet, prince of Denmark. New Place edition. 8vo. London, 1911.

*Given by Sydney Humphries, Esq.*

TENNANT, Sir E. P., Bart.—Catalogue of pictures in the Tennant Gallery. (8 × 6) London, 1911.

*Given by Lord Glenconner.*

TUAN FONG.—T'ao-chai Kih-kin-luh. [Catalogue of the metalwork collection of Tuan Fong.] 8 vols. (12 × 8) Kin-lung, 1908. [For the reference library of the Department of Metalwork.]

*Given by John S. T. Audley, Esq.*

V., H.

Underground Jerusalem: discoveries on the Hill of Ophel. (12 × 10) London, 1910-11.

Jérusalem sous terre: les récentes fouilles d'Ophel. (12 × 10) London, 1911.

*Given by the Proprietors of "The Field."*

VRyd, A. S., pseud. for Sydney HUMPHRIES.—Declined with thanks. 4to. Edinburgh, 1909.

*Given by Sydney Humphries, Esq.*



WITCHELL, A. Percy.—Iron: its worker and some of his work. (7 × 4)  
London, 1911. *Given by A. Percy Wittchell, Esq.*

The Trustees of the British Museum and the authorities of many British and foreign museums have presented copies of their current publications, as in former years, and the catalogues of many art exhibitions (especially of those held in London galleries) have been received as gifts from the owners of the galleries or from the exhibition committees. The publications of the Archaeological Survey of India, and the new volumes of the transactions, etc., of a number of societies have also been received in continuation of former gifts.

(b) PURCHASES.

(i) *Old books.*

LONDON.—Several prospects of the most noted public buildings in and about the city of London, with a short historical account relating to the same. Oblong 4to. London, 1724.

QUENTEL, Peter.

Ein new kunstlich Modelbuch, dair yn meir dan Sechszhundert figuren, monster ader stulen befondenn, wie man na der rechter art, Perlenstickers, Lauffer werk, Spansche stiche . . . borden wircken sul, etc. 4to. Collen, 1541. (67l. 10s.)

A very rare work which forms a valuable addition to the collection of old lace and embroidery pattern books in the library.

SCHON, Erhart.—Unnderweissung der proportzion und stellung der possen, liegent und stehend, ab gestolen wie man das vor augen sieht, in dem puchlein durch Erhart schon vonn Noremberg . . . in denn trucke gebracht. 4to. Nuremberg, 1538.

VOGT, Matthæus.

Invention newer contrafacturiseher Vorstellung allerhand Bueher auffm Schmit zierlichen zu stempffen, etc. Oblong 4to. Ulm, 1644.

A very rare book containing a collection of designs for the decoration of book-edges, with a brief introduction. (42l.)

(ii) *Modern books.*

BRUSSELS: Exhibition, 1910.—Trésor de l'art belge au XVII<sup>e</sup> siècle. Mémorial de l'Exposition d'Art ancien à Bruxelles en 1910. Parts 1 & 2. (15 × 11) Brussels, 1911.

COUNTRY LIFE.—Country Life illustrated. (15 × 9) London, 1897 *et seq.*

DRESDEN: Königliche Sammlungen für Kunst und Wissenschaft.—SPONSEL, J. L. Handzeichnungen deutscher Künstler des XIX. Jahrhunderts, aus der Sammlung Cichorius im Königl. Kupferstichkabinett zu Berlin. (21 × 16) Dresden, 1911.

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- MORRISON, Arthur.—The painters of Japan. 2 vols. (15 × 11) London, 1911.
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- VOGELSANG, Willem.—Le meuble hollandais au Musée national d'Amsterdam. (15 × 11) Amsterdam, 1910.

(iii) ACQUIRED AS SPECIMENS OF BOOKBINDING.

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These bookbindings by Miss S. T. Prideaux illustrate the use of some of the finishing tools presented by her, to which reference has been made above (p. 37).

## (ii) PHOTOGRAPHS.

### (a) GIFTS.

15 photographs of miniatures at Amsterdam.

*Given by the Director of the Rijks Museum, Amsterdam.*

24 photographs of art objects.

*Given by R. Phéné Spiers, Esq.*

### (b) BEQUEST.

69 photographs of drawings by Miss Siddal (afterwards Mrs. D. G. Rossetti).

*Bequeathed by the late Frederic J. Shields, Esq.*

### (c) PURCHASES.

92 photographs of paintings in the Buda-Pesth Gallery.

33 photographs of drawings in the Stadel Gallery at Frankfort-on-the-Main.

326 photographs of art objects in the Rhine Province.

370 photographs of objects exhibited at the Munich Exhibition of Mahomedan Art. 1910.

268 photographs of English Architecture, etc.

49 photographs of sculptures by Rodin.

15 photographs of Early Flemish paintings.

100 photographs of works by the late G. F. Watts, O.M., R.A.

69 photographs of architectural and sculptural details of Lincoln Cathedral.

13 photographs of tapestries at Knole House.

332 photographs of drawings of Old Masters in the Berlin Museums.

New portfolios from the Vasari Society and from the Arundel Club were also received during the year.

## V.—DEPARTMENT OF METALWORK.

### (a) GIFTS.

Ventilating Quarry. Cast lead. English; 17th century. M. 28.

*Given by the late Max Rosenheim, Esq., F.S.A.*

Coat of Mail. Persian; 16th century. M. 29.

*Given by Lady Carbutt.*

Thirty-two Hikite (sunk handles for the sliding doors of Japanese rooms or cupboards). Various metals and other materials. M. 30 to 61.

Five Japanese Sword-guards and ten *Kodzuka*, of various Schools and dates. M. 511 to 525.

Eleven *Tsuba* and one *Kodzuka*. Japanese; various Schools and dates. M. 594 to 605.

*Given by Sir A. H. Church, K.C.V.O., F.R.S.*

Hand-Lantern. Hammered brass with engraved glass front. Dutch; about 1780. M. 361.

*Given by R. E. Brandt, Esq.*

Japanese Sword-guard (*tsuba*) of the Miöchin School. Iron. M. 380.

*Given by P. G. Konody, Esq., through the National Art Collections Fund.*

Spur. Chiselled steel. German; 17th century. M. 383.

*Given by the Rev. Albert Barff.*

Padlock. Wrought iron. French; 17th century. M. 389.

*Given by G. O. White-Cooper, Esq., M.B.*

Knife with agate handle and silver mount. English; 18th century. M. 390.

*Given by Lieut.-Col. G. B. Croft-Lyons, F.S.A.*

Folding Lantern. Brass frame. Turkish; 18th century. M. 391.

*Given by Lady Ponsonby.*

Chest. Carved oak with wrought iron mounts. Flemish; dated 1556.  
M. 410.

*Given by C. C. Allom, Esq.*

Tirling-pin. Wrought iron. Scotch; 18th century. M. 416.

Figure of a Horseman. Berlin casting in iron. M. 417.

Pair of Shoe-buckles. Silver. English; early 19th century. M. 418, 418a.

Pair of Shoe-buckles. Silver, set with pastes. English; 18th century.  
M. 419, 419a.

Clasp. Silver openwork. Italian; 19th century. M. 420.

Betel-nut Box. Silver. From Zanzibar. M. 421.

Pair of Nose-rings. Silver. From Fashoda. M. 422, 422a.

Pair of Bracelets. Hair, mounted in gold. French; early 19th century.  
M. 423, 423a.

Bracelet. Hair, mounted in silver. English; early 19th century. M. 424.

Bracelet. Silver. Chinese. M. 425.

Brooch. Silver, heart-shaped, with chain and pendant. Swedish; 18th century. M. 426.

Breast Ornament. Silver filigree, with chain and hooks. Swiss; 18th century. M. 427.

Cross and Pair of Earrings. Silver. Normandy work; 18th century.  
M. 428 to 428b.

Cross and Slide. Silver. Normandy work; 18th century. M. 429, 429a.

Necklace. Silver, with filigree clasp. German; 19th century. M. 430.

Finger-ring. Gold. Chinese. M. 431.

Pair of Studs. Gold, set with carved crane's bill. Chinese. M. 432, 432a.

Etui. Pinchbeck, chased and repoussé. With scissors and toothpick, in shagreen case. English; 18th century. M. 433 to 433c.

Two Beads. Amber. From a monk's rosary. M. 434.

Five Beads. Enamelled copper strung on a silver chain. Chinese. M. 435.

Rope of rough amber Beads. M. 436.

Rope of polished amber Beads. M. 437.

Necklace of cut amber Beads. M. 438.

Necklace of carnelian Beads. M. 439.

Four shell Necklaces from Fiji. M. 440 to 443.

Three bead Necklaces. Modern Egyptian. M. 444 to 446.

Four bead Necklaces. Modern Soudanese. M. 447 to 450.

Six wire Bangles. Kaffir. M. 451 to 456.

Brooch. Gold set with blue pastes. English; 18th century. M. 457.

Necklace of blue beads. Venetian. M. 458.

*Given by Miss Edith J. Hipkins in the name of her mother, the late  
Mrs. Jane Souter Hipkins.*

Pair of snuffers. Steel. English; about 1800. M. 460.

*Given by G. O. White-Cooper, Esq., M.B.*

Clasp. Silver-gilt. Norwegian. M. 489. *Given by H. J. Hulbert, Esq.*

Spectacle-case. Steel. English; late 18th century. M. 490.

*Given by W. Miller, Esq.*

Fish-slice. Silver, pierced and engraved. English; London hall-mark for 1769-70. M. 493.

Fork. Silver, with curved prongs. English; London hall-mark for 1774-5.  
M. 494. *Given by Miss Alice E. Haldane.*

Netsuke Tinder-box. Brass and iron. Japanese; about 1800. M. 554.

Netsuke Ash-bowl. Brass. Japanese; about 1800. M. 555.

Two Ring Cups from distaffs. German; 18th century. M. 591, 592.

*Given by Charles Lund, Esq.*

Perfume-burner. Ormoulu. French; early 19th century. M. 577.

*Given by Miss Sophia Jessie Beattie.*

Pair of Sconces. Brass. English; dated 1706. M. 580.

*Given by R. E. Brandt, Esq.*

Pendant. Silver, set with diamonds and topazes. Portuguese; late 17th century. M. 590.

*Given by Walter Child, Esq., A.R.S.M.*

Pipe-rack. Wrought iron. English; 18th century. M. 593.

*Given by F. H. Nash, Esq.*

Complete Suit of Japanese Armour. M. 611.

Figure of a Sea-eagle. Hammered iron. Signed by one of the Miöchin smiths. Japanese; about 1800. On modern rockwork in bronze. M. 612.

*Given by Messrs. Yamanaka & Co.*

Two Japanese Quivers and a Sword-case, lacquered and mounted with copper or gilt metal. M. 613 to 615.

*Given by Kenneth Dingwall, Esq., D.S.O., through the National Art Collections Fund.*

Folding Key. Wrought iron. English; 18th century. M. 629.

*Given by H. H. Poole, Esq.*

Earring. Silver-gilt, set with paste emeralds. Spanish (Marugatos work). M. 632.

*Given by Mrs. A. P. Oppé.*

Spoon. Silver, rat-tailed. English; London hall-mark for 1714-15. M. 639.

*Given by L. C. G. Clarke, Esq.*

Two Rings, gold, set with pearls and garnets. Italian; 18th century. M. 640, 641.

Brooch. Gold, set with emerald, turquoise and topaz. Italian (Roman); 19th century. M. 642.

*Given on behalf of the late Contessa Florence Gautier.*

Bowl. Engraved bronze. Modern Persian. M. 648.

*Given by Major P. M. Sykes, C.M.G.*

#### (b) BEQUESTS.

Four buttons. Silver. M. 362.

Bracelet. Gold, repoussé. M. 363.

Necklace. Gold, Greek honeysuckle pattern. M. 364.

Bracelet. Silver-gilt. M. 365.

Diadem. Silver-gilt. M. 366.

Palmette Ornament. Gold. M. 367.

Brooch. Gilt-copper, star-shaped. M. 368.

Brooch. Gilt-copper, square. M. 369.

Bracelet. Silver-gilt, geometrical design. M. 370.

Two Brooches. Steel, inlaid with gold and silver. M. 371, 372.

Clasp. Gold, oval. M. 373.

Buckle. Silver and gold, honeysuckle pattern. M. 374.

Brooch. Electrum, square. M. 375.

Sword-guard. Silver openwork. M. 376.

Tray. Repoussé silver. M. 377.

Bowl. Repoussé copper. M. 378.

Knife. Steel, inlaid with gold and silver. With leather sheath. M. 379, 379a.

*Bequeathed by the late Miss Violet Cayley.*

#### (c) PURCHASES.

Bowl. Silver. Persian. 18th century. M. 1.

Twenty-four Chain clasps for Pocket-books, chiefly in silver or *shibuichi*, variously decorated. Japanese; 18th and 19th centuries. M. 2 to 24.

Ewer with Cover, for ceremonial washing of hands. Bronze. Chinese; Han Dynasty. (1007.) M. 25.

Sacrificial Wine-kettle. Bronze. Chinese; Han Dynasty. (507.) M. 26.

Coffer. Wrought iron. South German: first half of 16th century. M. 27.

Measure. Pewter. English; about 1800. M. 62.

- Flint-lock Pistol, the walnut stock inlaid with silver wire. English; late 18th century. M. 63.
- Pair of Fire-dogs. Cast iron. English; late 16th century. M. 64.
- Toaster. Wrought iron. English; 18th century. M. 65.
- Three hundred and two Japanese Sword-guards (*tsuba*) from the Hawkshaw Collection. Various schools and dates. (531l. 1s. 6d.) M. 66 to 360.
- Case for a wax "Agnus Dei." Silver-gilt engraved with arms of Popes Pius V. and Innocent XI. Italian; late 17th century. M. 351.
- Water-vessel (*mizu-sashi*). Cloisonné enamel on copper. Japanese; about 1850. M. 382.
- Grille for an Aubry. Wrought iron. Spanish; about 1600. (80l.) M. 384.
- Candelabrum. Wrought iron. French; 15th century. M. 385.
- Pectoral Cross. Gold, decorated with filigree-work, emeralds, and cloisonné enamel. Byzantine. (140l.) M. 386.
- Pendent Jewel. Enamelled gold, set with rubies and hung with pearls. South German; late 16th century. (100l.) M. 387.
- Bowl. Bronze with chasing and inlay of gold, silver, and copper. Saracenic; 13th century. M. 388.
- Brazier with linked rods and spatula for arranging the ashes. White metal. Korean; late 19th century. M. 392.
- Seventeen sets of *Fuchi-kushiru* (mounts of Japanese sword-hilts) from the Hawkshaw Collection. Various Schools and dates. M. 393 to 409.
- Baluster. Wrought iron. English; 18th century. M. 411.
- Bracket. Wrought iron. English; 18th century. M. 412.
- Balustrading. Wrought iron and cast lead. English; about 1800. M. 413.
- Miner's Lamp. Wrought iron and brass. French; 18th century. M. 414.
- Communion Flagon, Chalice, and Paten. Copper plated with silver ("Sheffield Plate"). English (Birmingham); early 19th century. M. 415 to 415b.
- Model of a Pendent Jewel. A "cire-perdue" casting in bronze, gilt, set with garnets. Italian; second half of 16th century. M. 459.
- Coffee-pot. Silver. French, early 19th century. M. 461.
- Mask from a suit of Japanese armour. Hammered iron. 17th century style. M. 462.
- Perfume-burner. Repoussé iron. By Miyazaki Nobuyuki. Japanese; early 18th century. M. 463.
- Box in fan-mount shape. Iron encrusted with reliefs in silver and copper. Japanese; early 18th century. M. 464.
- Suspensory Perfume-burner. Bronze, in form of a *Kariōbinga* (mythical winged creature). Japanese; 18th century. M. 465.
- Three Mizuire (water-droppers for moistening "Indian ink"). Bronze. Japanese; 18th century. M. 466 to 468.
- Flower-vase to hang on a wall. Gilt copper with champlevé enamel and a jadeite plaque. Chinese; 18th century. M. 469.
- Three Holy Water Vessels. Brass. Flemish; late 15th century. M. 470 to 472.
- Nine examples of Japanese Brasswork for religious use, including two Flower-vases, a Hibachi, a Hanging Lamp, a Crane Candlestick and four small Perfume-burners. M. 473 to 481.
- Match-lock Pistol with carved red-lacquered stock and inlaid metal barrel and mounts. Japanese (Higo province); 18th century. M. 482.
- Porringer. Silver, chased and repoussé. English; London hall-mark for 1699-1700. M. 483.
- Mustard-pot. Copper plated with silver ("Sheffield Plate"). English; late 18th century. M. 484.
- Cup and Cover. Silver, chased and repoussé. Russian (Riga hall-mark); late 17th century. M. 485.
- Two-handled Bowl. Silver-gilt, chased and repoussé. German (Leipzig hall-mark); second half of 17th century. M. 486.
- Figure of a "Lion" (*shishi*). Bronze, on carved wood stand. Chinese; 18th century. (50l.) M. 487.

- Chalice and Paten. Silver parcel-gilt, the chalice engraved with the Crucifixion, the paten with the Face of Christ. English; late 15th century. (113*l.* 19*s.* 3*d.*) M. 488, 488*a*.
- Pair of Candlesticks. Bronze. Italian; late 15th or early 16th century M. 491.
- Fire-grate. Steel. English; about 1800. (60*l.*) M. 492.
- Two Beakers. Silver, parcel-gilt, with stamped decoration. Swedish 18th century. M. 495, 496.
- Cup. Silver, parcel-gilt. From Finland; late 18th century. M. 497.
- Two Buckles. Silver-gilt. Norwegian. M. 498, 499.
- Figure of Ho-tei. Bronze partly lacquered. Japanese; 18th century. M. 500.
- Bowl. Silver chased and engraved. Made by Isaac Liger. English; London hall-mark for 1719-20. (84*l.* 13*s.*) M. 501.
- Spoon. Silver, the handle ending in a terminal figure. English; first half of 17th century. M. 502.
- Snuffer-tray. Silver, with pierced edge. Portuguese (Lisbon hall-mark); late 18th century. M. 503.
- Two Finial Crosses. Wrought iron. Flemish; 16th century. M. 504, 505.
- Gridiron. Wrought iron. Dutch; late 17th century. M. 506.
- Pipe-head. Cast lead. English; dated 1765. M. 507.
- Brazier. Bronze, on oak stand. Japanese; 19th century. M. 508.
- Seal Matrix. Bronze. French; late 14th century. M. 509.
- Knocker. Escutcheon and Boss. Wrought iron. South German; 17th century. M. 510.
- Thirteen *Kodzuka*, a *Kōgai*, and an *Umabori*, from the Hawkshaw Collection. Japanese; various Schools and dates. M. 526 to 540.
- Censer. Bronze. Italian; 12th century. (60*l.*) M. 541.
- Casket. Silver, chased and repoussé, mounted in gilt bronze. Spanish; first half of 17th century. M. 542.
- Tazza-shaped Bowl. Bronze. Central Asian; 12th century. M. 543.
- Five Vessels in cloisonné enamel on copper. Japanese; about 1850 M. 544 to 548.
- Tripod Bowl. Bronze. Chinese: Shang Dynasty. (50*l.*) M. 549.
- Wine-pot with cover. Bronze. Chinese; Shang Dynasty. (50*l.*) M. 550.
- Tripod Bowl. Bronze; carved wood cover and stand. Chinese; Han Dynasty. (135*l.*) M. 551.
- Water-ladle. Bronze. Chinese; Han Dynasty. (60*l.*) M. 552.
- "Arrow-vase." Cast iron. Chinese; Sung Dynasty. (60*l.*) M. 553.
- Pair of Earrings. Gold filigree work. Byzantine. M. 556, 556*a*.
- Earring. Gold, set with garnets. Antique Greek. M. 557.
- Earring. Gold, hung with a garnet and a pearl. Antique Greek. M. 558.
- Tobacco-pipe. Gilt brass mounted with silver and pierced and encrusted iron. Japanese; 18th century. M. 559.
- Pouch-ornament (front and back plates). *Shibuichi* with low relief ornament. Signed by Umetada Ichio. Japanese; Umetada School, early 19th century. M. 560, 560*a*.
- Sweetmeat Dish. Repoussé silver. Made by W. Maundy. English; London hall-mark for 1633-4. (137*l.* 6*s.*) M. 561.
- Pair of Candlesticks. Silver, with stems of column form. English; London hall-mark for 1682-3. (124*l.*) M. 562, 562*a*.
- Beaker. Silver, chased and repoussé, parcel-gilt. Hungarian; 17th century. M. 563.
- Tankard. Silver-gilt, chased and repoussé. South German (Augsburg hall-mark); first half of 17th century. M. 564.
- Beaker. Silver, decorated with chasing. Russian (Moscow hall-mark); 18th century. M. 565.
- Beaker. Silver, decorated with chasing. Russian or Polish; 18th century. M. 566.
- Two eyelet-ornaments. Silver-gilt. Swedish. M. 567, 567*a*.

- Snuffer-tray. Copper plated with silver ("Sheffield Plate"). English; late 18th century. M. 568.
- Beaker. Copper plated with silver ("Sheffield Plate"). English; about 1760. M. 569.
- Beaker. Silver, parcel-gilt. Norwegian; Bergen hall-mark for 1795 M. 570.
- Candlestick. Brass. Flemish (Dinant); 15th century. M. 571.
- Beaker. Silver, engraved with foliage. Polish (?); dated 1738. M. 572.
- Snuff-box. Silver, engraved by Walter Jackson (d. 1854). English; London hall-mark for 1797-8. M. 573.
- Figure of Monju on a lion. Bronze, partly painted. Chinese; 17th or 18th century. M. 574.
- Figure of a Warrior. Bronze. Chinese; 18th century. M. 575.
- Dish. Cloisonné enamel on copper. Perhaps by Kaji Tsunekichi. Japanese; about 1850. M. 576.
- Sugar-basket. Copper plated with silver ("Sheffield Plate"), with blue glass liner. English; late 18th century. M. 578.
- Bowl. Golden bronze. Chinese; 18th century. M. 579.
- Mask from a suit of Japanese armour. Hammered iron. Signed: Miōchin Munenori, 1858 A.D. M. 581.
- Two Paperweights. Iron with engraving and inlay or incrustation of soft metals. Japanese; about 1800. M. 582, 583.
- Bowl with Cover. Cloisonné enamel on copper. Turned wood stand. Japanese; about 1850. M. 584.
- Bowl. Cloisonné enamel on copper. Turned wood stand. Japanese; about 1850. M. 585.
- Netsuke (*kugamibuta* type). Cloisonné enamel plate in ivory frame. Japanese. M. 586.
- Netsuke (*kugamibuta* type). Champlevé enamel plate in wood frame. Japanese. M. 587.
- Armlet. Silver decorated with filigree work and cabochon stones. Arabian. M. 588.
- Pair of Scissors. Engraved steel. English; early 19th century. M. 589.
- Perfume-burner. Hammered bronze. Japanese (Hiroshima); early 19th century. M. 606.
- Brush-pot. Wrought iron encrusted with silver figure of Daruma. Japanese; 17th century. M. 607.
- Flower-vase. *Shakudō*, partly gilt. Japanese; 18th century. M. 608.
- Sword-guard (*tsuba*). Lacquered iron, inlaid with dragons in silver. 17th century. M. 609.
- Pair of Cap-ornaments. Gold filigree work. Chinese; 19th century. M. 610, 610a.
- Parchment "Scroll of the Law," with silver-gilt filigree Roller. From Salonika. M. 616.
- Centre of a Cap (*kurs*). Silver filigree work with coral or glass beads. Cairene. M. 617.
- Running-head (*ojime*). Pierced and chiselled gold. Signed by Mahiko of Kiōto (19th century). M. 618.
- Four *Kodzuka*. Various Schools and dates. M. 619 to 622.
- Four sets of *Fuchi-kashira*. Various Schools and dates. M. 623 to 626.
- Seal Matrix. Bronze. English; late 14th century. M. 627.
- Dagger. Etched and gilt steel. German; dated 1541. M. 628.
- Flint-lock Pistol. Persian barrel damascened with chiselled gold, stock covered with nielloed silver plates. Caucasian. M. 630.
- Jug. Pewter, with hinged lid. English; early 19th century. M. 631.
- Five Candlesticks. Brass. Danish; 18th century. M. 633 to 637.
- Marriage Medal in Case. Silver. Dutch; about 1600. M. 638.
- Plate. Cloisonné enamel on copper. Japanese; about 1870. M. 643.
- Dagger with hilt and sheath of brass and silver. Algerian. M. 644.
- Sword with combined scabbard and belt. Probably North African. M. 645.



- Chrismatory. Silver, decorated with chasing. Spanish; early 17th century. M. 646.  
 Bowl. Silver-gilt. Spanish; early 17th century. M. 647.

## VI.—DEPARTMENT OF PAINTINGS.

### (a) GIFTS.

Miniature portrait on ivory, by John Kitchingman, of a gentleman wearing a wig, dark blue coat and red waistcoat. Oval. Height,  $2\frac{1}{16}$  in.; width,  $1\frac{1}{16}$  in. Signed "J. K." and dated 1766. P. 1.

*Given by Richard Hewitt, Esq.*

Water-colour drawing, "Spring," by Frederick Walker, A.R.A. Scene in a wood: a boy and girl picking primroses. Sight measure: height,  $24\frac{1}{4}$  in.; width,  $19\frac{1}{4}$  in. Signed "F. W." and dated 1864. In gilt frame. P. 2.

Water-colour drawing "Autumn," by Frederick Walker, A.R.A. A girl leaning on an apple-tree in an orchard. Sight measure: height,  $24\frac{1}{4}$  in.; width,  $19\frac{1}{4}$  in. Signed "F. W." and dated 1865. In gilt frame. P. 3.

*Given by the Executors of the late Sir William Agnew, Bart.*

Oil painting on canvas: portrait of Captain H. B. Murray at the age of 17, by Samuel Lane. Half-length, full-face portrait of a youth wearing a dark coat. Height,  $13\frac{1}{4}$  in.; width,  $11\frac{1}{2}$  in. In gilt frame. P. 4.

*Given by Colonel Sir Wyndham Murray, C.B., and Lady Murray.*

Water-colour drawing, "Halton Castle, Northumberland: Eastern Aspect," by George Price Boyce, R.W.S. View of the castle and adjacent residential and farm buildings; effect of autumn sunshine. Height,  $15\frac{1}{4}$  in.; width,  $21\frac{1}{4}$  in. Signed and dated "G. P. Boyce. Oct. 1881." In gilt frame. P. 7.

*Given by Philip Speakman Webb, Esq.*

Miniature portrait on ivory, by an unknown artist, of a gentleman wearing a dark brown coat; late 18th century. Oval. Height,  $1\frac{1}{2}$  in.; width,  $1\frac{3}{16}$  in. In gilt metal frame. P. 8.

*Given by Montague Pawson, Esq.*

### (b) BEQUESTS.

Water-colour drawing, "In the Puy-de-Dôme, France—End of October," by George Price Boyce, R.W.S. View of a wooded mountain valley, with autumnal tints. Height,  $5\frac{1}{2}$  in.; width,  $11\frac{7}{16}$  in. Signed and dated "G. P. Boyce. 1880." In gilt frame. P. 5.

Water-colour drawing, "Catterlen Hall, Cumberland," by George Price Boyce, R.W.S. View of an old mansion of stone; effect of autumn sunshine. Height,  $12\frac{7}{16}$  in.; width,  $16\frac{3}{16}$  in. Signed and dated "G. P. Boyce. 1884." In gilt frame. P. 6.

*Bequeathed by Harry Speakman Webb, Esq., M.R.C.S.*

## VII.—DEPARTMENT OF TEXTILES.

### (a) GIFTS.

Suit for a boy (14 pieces). Modern Manchurian. T. 2.

Summer Costume for a lady (6 pieces). Modern Manchurian. T. 3.

Winter Costume for a lady (6 pieces). Modern Manchurian. T. 4.

Velvet Tunic. Modern Manchurian. T. 5.

Embroidered silk hanging. Modern Japanese. T. 5a.

Costume for a lady (12 pieces, with head). Modern Japanese. T. 6.

- Costume for a girl (13 pieces, with head). Modern Japanese. T. 7.  
 Costume for a woman (12 pieces, with head). Modern Japanese. T. 8.  
*Given by the Imperial Commissioners of the Japan-British Exhibition, 1910.*
- Embroidered linen panel. Turkish; 18th century. T. 11.  
*Given by Messrs. S. M. Franck & Co*
- Silk damask (made for Coronation altar-hanging of King George V.). T. 12.  
*Given by the weaver, Edmund Hunter, Esq.*
- Tapestry-woven wool mat. Norwegian; 18th or early 19th century. T. 13.  
*Given by H. C. Marillier, Esq.*
- Small "Soumak" rug. Caucasian; 18th or early 19th century. T. 14.  
*Given by C. M. Marling, Esq., C.B., C.M.G.*
- Embroidered satin panel. Chinese; 18th century. T. 21.  
*Given by an anonymous donor.*
- Embroidered linen paucels for a cap. English; beginning of 18th century.  
 T. 27. *Given by Maurice Rosenheim, Esq.*
- Seven embroidered linen caps. English; early 19th century. T. 28 to 34.  
*Given by Miss A. E. Davis.*
- White silk crape shawl. Chinese; early 19th century. T. 40.  
*Given by Mrs. Barrett-Lennard.*
- Two Spanish-Peruvian dolls; 19th century. T. 41, 42.
- Two small Mexican figures; 19th century. T. 43, 44.
- Two small hats and a string of beads. Peruvian; 19th century. T. 144 to 146.  
*Given by Mrs. William Bevan.*
- Belt with silver chain and chemisette. Swedish; modern. T. 49.
- Feather and ivory fan. Chinese (Hankow); about 1869. T. 50.
- Painted fan, mother-o'-pearl handles. French; 1848. T. 51.
- Two pieces of printed cotton chintz. English; about 1800. T. 52, 53.
- Embroidered lawn collar. English; first quarter of 19th century. T. 54.
- Thirteen specimens of pillow-made lace. English (Devon); third quarter of 19th century. T. 55.
- Border of pillow-made lace. Valenciennes; bought in 1871. T. 56.  
*Given by Miss Edith J. Hipkins, in the name of her mother, the late Mrs. June Souter Hipkins.*
- Linen damask table-cover. German; middle of 18th century. T. 57.  
*Given by Mrs. E. Fowler.*
- Nine seal-bags. 12th to 13th centuries. T. 60 to 66.
- Woven cotton handkerchief. English or Scotch; late 18th century. T. 67.
- Sixty-nine specimen-pieces of dyed cotton fabrics and eleven letters relating to them. English; late 18th century. T. 68, 69.  
*Given by the Rev. J. Harvey Bloom.*
- Embroidered linen cushion-cover. Greek Islands; 17th-18th century. T. 73.
- Embroidered linen border. Cretan; 18th century. T. 74.  
*Given by S. Macrojuni, Esq.*
- Embroidered linen shirt and chemise. Danish; first half of 19th century. T. 78, 79.
- Square-cornered linen collar of Hedebo work. Modern Danish. T. 140.
- Lace collar, and trimming. Modern Danish. T. 141, 142.  
*Given by Miss E. Carstensen.*
- Piece of printed chintz. English; about 1800. T. 109.  
*Given by C. A. Eva, Esq., A.R.C.A.*
- Stencilled towel. Modern Japanese. T. 123.  
*Given by Wilson Crewdson, Esq.*
- Embroidered silk cover. Turkish; 18th century. T. 124.  
*Given by Lady Egerton.*
- White beaver hat. English; 1873. T. 125.  
*Given by Sir E. Durning-Lawrence, Bart.*

- Embroidered cambric handkerchief. Swiss (?); 19th century. T. 126.  
*Given by H. Hudson, Esq.*
- Linen damask table-cloth. First half of 19th century. T. 127.  
*Given by Mrs. Tuckwell.*
- Two portions of cut and embroidered linen border. Acquired in Rome; 19th century. T. 131.  
*Given by Mrs. Dansey.*
- Small panel of brocade. Chinese; 18th century. T. 132.  
*Given by Frau Wegener.*
- Two modern examples of tatting. T. 133, 134.  
*Made and given by Lady Hoare.*
- Blue silk coat. French; second half of 18th century. T. 136.
- Silk brocade robe. English (Spitalfields); second half of 18th century. T. 137.  
*Given by Mrs. L. Penfold.*
- Silk sash. Moorish; 19th century. T. 139.
- Silk-embroidered linen sampler. Spanish; dated 1762. T. 209.  
*Given by Lady Stern.*
- Carpet-woven band. Western Turkestan; 19th century. T. 147.  
*Given by Col. W. I. Baz.*
- Small veil of black pillow-lace. English (Honiton); 19th century. T. 177.  
*Given by Mrs. Warwick Brown.*
- Embroidered muslin shawl. English; early 19th century. T. 193.  
*Given by the Misses Pearson.*
- Piece of silk and cotton velvet. Italian; middle of the 19th century. T. 201.  
*Given by Miss R. Linstead.*
- Two lady's dresses and three pairs of knitted cotton stockings. English; 1830-1840. T. 202 to 206.  
*Given by Miss L. C. Davidson.*
- Embroidered linen shirt. Danish; early 19th century. T. 207.  
*Given by G. Jorck, Esq.*
- Pair of embroidered silk garters. French; second half of 18th century. T. 208.  
*Given by R. Spence, Esq.*
- Thirty-one silk tassels. Italian; 17th century. T. 212.  
*Given by the Cavaliere Arbib.*
- Two embroidered linen samplers. English; dated 1681 & 1746. T. 214, 215.
- Nineteen pieces of baby-linen. English; 18th century. T. 216.  
*Given by Miss A. L. Dixon.*
- Portion of a lace-lappet. Mechlin; first half of 18th century. T. 218.  
*Given by Mrs. Paget.*
- Textile of silk and linen. 18th century. T. 219.
- Textile of silk and linen. Italian; 17th century. T. 220.
- Fragment of silk brocade. French; late 18th century. T. 221.  
*Given by W. M. T. Lawrence, Esq.*
- Embroidered muslin cap and portion of flounce. English; early 19th century. T. 222, 223.  
*Given by Miss M. T. Palmer.*
- Carved board for printing textiles. English or French; late 18th century. T. 226.  
*Given by an anonymous donor.*
- Cambric cape-trimming and two cuffs edged with Valenciennes lace. 18th century. T. 227.  
*Given by Mrs. J. Preston.*
- Four embroidered escutcheons. Italian; early 18th century. T. 230 to 233.  
*Given by J. H. Fitzhenry, Esq.*

## (b) PURCHASES.

- Green silk damask. Italian; early 18th century. T. 1.
- Velvet banner. Spanish or Italian; 18th century. T. 9.
- Embroidered velvet waistcoat. Spanish (Aragonese); early 19th century. T. 10.
- Silk velvet. Persian; 17th or 18th century. T. 15.
- Book of cotton-print samples. French; 18th-19th centuries. T. 16.
- Wool and linen cover. Sardinian; early 19th century. T. 17.
- Wool and linen panel. Italian; 17th or 18th century. T. 18.
- Devon pillow-lace pattern or "plait." First half of 19th century. T. 19.

- Border of pillow-lace. North Italian; 17th century. T. 20.  
 Five pieces of English and Italian laces. 17th and 18th centuries. T. 22 to 26.  
 Linen damask napkin. French; first half of 19th century. T. 35.  
 Embroidered velvet coverlet. Indo-Portuguese; about 1600. (50*l.*) T. 36.  
 Embroidered hanging. Korean; 18th century. T. 37.  
 Woollen pile carpet. Chinese; 18th century. (Nos. 38 and 39, 114*l.* the two.) T. 38.  
 Woollen pile rug. Chinese; 18th century. T. 39.  
 Tapestry-woven panel, found at Ghous (Kûs), Upper Egypt. T. 45.  
 Printed cotton lining. English; early 19th century. T. 46.  
 Velvet pilaster hanging, satin appliqué pattern. Spanish; 16th century. T. 47.  
 Embroidered linen cover. Italian; end of 16th century. T. 48.  
 Dress and skirt of silk brocade. English (Spitalfields); about 1780. T. 58.  
 Quilted satin petticoat. English; first half of 18th century. T. 59.  
 Three sampler panels, illustrating embroidery stitches. T. 70 to 72.  
 Embroidered linen hood, panel and sampler. English; 16th-17th century. T. 75 to 77.  
 Collection of ecclesiastical embroideries, "lacies," &c. Chiefly French, of the 16th to 18th centuries. (Purchased from Monsieur L. de Farcy, 188*l.*) T. 80 to 108.  
 Twelve velvets, velvet brocades, and a silk brocade. Italian; 15th to 17th centuries. (Purchased from sale of the Spengel Collection, 211*l.* 4*s.*) T. 110 to 122.  
 Three carved wood-blocks for printing textiles. English or French; 18th century. T. 128 to 130.  
 Woollen pile rug. Asia Minor; 16th century. T. 135.  
 Pillow-lace cap-crown. Brussels; first half of 18th century. T. 138.  
 Embroidered linen sleeve. English; late 16th century. T. 143.  
 Black and coloured lace shawl. English (Honiton); first half of 19th century. T. 148.  
 Twenty-eight wood-blocks for printing textiles. English; late 18th-19th century. T. 149 to 176.  
 Fifteen brocades and embroideries. Persian; chiefly 17th-18th centuries. (87*l.*) T. 178 to 192.  
 Two portions of embroidered velvet altar-frontal. English; third quarter of 15th century. T. 194.  
 Embroidered cotton Rhodian panel, and five Persian silk brocades; 17th-18th centuries. T. 195 to 200.  
 Embroidered cotton head-dress. Danish; 18th or early 19th century. T. 210.  
 Banner of embroidered red satin, with the arms of King George I. T. 211.  
 Tapestry. English (Warwickshire); late 16th or early 17th century. (500*l.*) T. 213.  
 Portion of a linen coverlet with "reticella" squares. Italian; late 16th or early 17th century. T. 217.  
 Long band of embroidered red velvet. Spanish; 16th century. (50*l.*) T. 224.  
 White satin waistcoat, gold-embroidered. English; first half of 18th century. T. 225.  
 Tapestry. English (Lambeth); about 1670-1680. (250*l.*) T. 228.  
 Two portions of a linen damask table-cloth. Flemish; dated 1631. T. 229.

## VIII.—DEPARTMENT OF WOODWORK.

### (a) GIFTS.

Fragment of Chinese lacquered screen. W. 11.

Tall case clock (Shepley of Manchester), 18th century. W. 12.

*Given by Julius Spier, Esq.*

*Given by Emile S. Mond, Esq.*

- Lacquered clock. English; early 18th century. W. 29.  
*Given by Lionel Harris, Esq.*
- Pinewood bracket. Italian; 16th century. W. 32.
- Chair. Italian; about 1700. W. 33. *Given by Sir George Donaldson.*
- Three Bowls, painted. Norwegian. W. 34, 35, and 36.
- Dipper, Workbox and carved Tankard. Norwegian. W. 37, 38, and 39.  
*Given by the Dowager Lady Harvey.*
- Umbrella frame. English; early 19th century. W. 40.
- Walking Stick. Chinese; 19th century. W. 41.  
*Given by Miss Edith J. Hipkins, in the name of her mother,  
 the late Mrs. Jane Souther Hipkins.*
- Piece of stamped leather. Italian. W. 67. *Given by Murray Marks, Esq.*
- Chair, from Kumassi. W. 68. *Given by Countess Bathurst.*
- Two Japanese rice boxes. W. 82 and 83.  
*Given by Kenneth Dingwall, Esq., D.S.O., through  
 the National Art Collections Fund.*
- Carved and gilt mirror. In the style of William Kent. W. 86.  
*Given by Sir Edward D. Stern.*
- Pew-end. English; about 1500. W. 91. *Given by Aymer Vallance, Esq.*

(b) THERE WERE NO BEQUESTS TO THIS DEPARTMENT IN 1911.

(c) PURCHASES.

- Three Lacquered medicine cases (*inro*). Japanese. W. 1 to 3.
- Writing Desk, carved and inlaid. English; late 16th century. W. 4.
- Two Doors of a cupboard, carved. English; about 1500. W. 5 and 6.
- Marquetry chest of drawers. English; late 17th century. W. 7.
- Inlaid tea-caddy. English; about 1800. W. 8.
- Bracket of carved pine. English; 18th century. W. 9.
- Mirror in mahogany frame. English; 18th century. W. 10.
- Mahogany chair. Chippendale. Middle 18th century. W. 13.
- Marquetry cabinet. English; dated 1688. (100l.) W. 14.
- Upholstered chair. English; 17th century. W. 15.
- Walnut chair. English. Period of Charles II. W. 16.
- Walnut arm-chair. English. Period of Charles II. W. 17.
- Four carved oak Bedposts. English. Period of Henry VIII. W. 18.
- Carved corner cupboard. English. About 1700. W. 19.
- Oak coffer. English; 15th century. W. 20.
- Four Oak corbels. English; 15th century. W. 21 to 24.
- Misericord. English; 15th century. W. 25.
- Portion of panelling. Carved and painted. English; first half of 16th century. W. 26.
- Bracket, carved and gilt wood. From Constantinople. W. 27.
- Signboard, carved, painted and gilt wood. From Constantinople. W. 28.
- Lacquered clock. English; second half of 18th century. W. 30.
- Bracket clock. English. About 1780. W. 31.
- Marquetry mirror. English; late 17th century. W. 42.
- Walnut table. English; late 17th century. W. 43.
- Chair. Dutch; early 18th century. W. 44.
- Upholstered bed. English; early 18th century. (125l.) W. 45.
- Mahogany arm-chair, from Lyons Inn. (280l.) W. 63.
- Walnut arm-chair. English; middle 17th century. W. 64.
- Walnut chair. English; late 17th century. W. 65.
- Portion of cornice. English; early 16th century. W. 66.
- Leather trunk. English; dated 1686. W. 69.
- Chair, embroidered cover. English; 18th century. W. 70.
- Walnut chair. English; late 17th century. W. 71.
- Walnut chair. English. Period of Charles II. W. 72.

Four Oak panels. English. Period of Henry VIII. W. 73 to 76.  
 Two Japanese Lanterns. W. 77 and 78.  
 Walnut chair. English. Period of Charles II. (55l.) W. 79.  
 Writing Desk, carved. English; early 17th century. W. 80.  
 Painted wooden dish. Period of Elizabeth. W. 81.  
 Painted mirror case. Persian. W. 84.  
 Inlaid tea-caddy. English. W. 85.  
 Portion of an arch. Saracenic. W. 87.  
 Portion of frieze. Saracenic. W. 88.  
 Spinning Wheel. English; late 18th century. W. 89.  
 Painted Chair. Hepplewhite. W. 90.  
 Implement (Scoop). 17th century. W. 92.  
 Door of painted and gilt wood. French. Period of Louis XIV. W. 93.  
 Two Oak pew-ends. English; late 15th century. W. 94 and 95.  
 Jardinière and three boxes. Chinese red lacquer. W. 96 to 99.  
 Bowl and Scent Bottle. Chinese red lacquer. W. 100 and 101.

## IX.—INDIAN SECTION.

### (a) GIFTS.

Portion of a sandstone frieze from ruins at Buddh-Gaya, Bengal. Buddhist; 1st century B.C. I.M. 3. *Given by Miss N. Carr.*  
 Copper engraving tinted in water-colours: "Bombay on the Malabar Coast." English; 18th century. I.M. 53. *Given by A. Welch, Esq.*

Eleven examples of jewellery worn by women at Trichinopoli, Madras; 19th century. (Pair of ear-ornaments, anklet, four bracelets and five necklaces.) I.M. 54 to I.M. 64.

*Given by Miss Edith J. Hipkins, in the name of her mother, the late Mrs. Jane Souther Hipkins.*

Elephant-lion (*yali*) group; cast bronze. Travancore or Tanjore, S.I.; anterior to 16th century. I.M. 66. *Given by E. Heron-Allen, Esq.*

Sarinda and bow; wood inlaid with ivory. Hoshiarpur, Panjab; 19th century. I.M. 67. *Given by Mrs. R. Irvine.*

Dish; glazed earthenware, painted with a blue and white floral design on white slip. Multan, Panjab; 19th century. I.M. 82. *Given by Colonel W. I. Bar.*

Electrotype panel from a marble bas-relief by Mali Ram of Jaipur, Rajputana. I.M. 123. Also a Collotype from a 17th century Rajput drawing from which the bas-relief was taken. I.M. 123A. *Given by Dr. A. K. Coomaraswamy.*

Votive group; copper casting finely patinated. Found in the Kachin country, Upper Burma. Buddhist. Probably anterior to the 15th century. I.M. 125. *Given by A. Spearman, Esq.*

### (b) BEQUESTS.

Sabre and scabbard; watered blade and enamelled hilt and mounts. Taken at capture of Lucknow in 1858. I.M. 46.

Sabre and scabbard; watered blade and white jade hilt and mounts. Mogul (Delhi); 17th century. I.M. 47.

Battle-axe; steel blade, ebony shaft with silver mounts. Lucknow, Oudh; 18th century. I.M. 48.

Long Khyber-knife; watered blade. Afghanistan; 17th century. I.M. 49.

Dagger (*Peshkabz*); watered blade and crystal hilt. Mogul (Lahore type); 17th century. I.M. 50.

Hunting-dagger; watered blade and crystal hilt. Mogul (Lahore type); 17th century. I.M. 51.

*Bequeathed by the late Captain Alfred Hutton.*

Painting in oil on canvas; portrait of Umdat-ul-Mulk, Nawab of Arcot and the Carnatic. English; painted by Tilly Kettle (b. 1740: d. 1786) about the year 1775. I.M. 124.

*Bequeathed by the late Miss C. A. Sullivan.*

### (c) PURCHASES.

Figure of Gautama Buddha; teak, thissi-lacquered and formerly gilt. Pegu, Lower Burma; anterior to the 17th century. (150l.) I.M. 1.

Armlet (*Baziband*); enamelled work on gold. Jaipur, Rajpntana; 19th century. I.M. 2.

Relief-figure of Buddha Maitreya; talcose schist. Græco-Buddhist (Gandhara School); 1st to 3rd century A.D. From the Swat Valley, N.W. Frontier. I.M. 4.

Two Panels; silk embroidery. Badakshan, Afghan Turkestan; 19th century, and 17th or early 18th century. I.M. 5 and 6.

Sword and sheath used in the engagement at Hot Springs, near Guru, Tibet; 19th century. I.M. 7.

Sword used in the fight at Karo-la, between Gyantsé and Lhāsa. Tibet; 19th century. I.M. 8.

Plaque from a Black-Hat Lāma's frontlet; carved human thigh-bone. Tibet; anterior to 18th century. I.M. 9.

Two finger-rings; silver and coral. Worn by butter-women in the City of Lhāsa. 19th century. I.M. 10 and 11.

Earrings, a pair; silver and turquoise-matrix. Worn by men in the City of Lhāsa. 19th century. I.M. 12 and 12A.

*These seven objects, I.M. 7-12, were collected during the British Expedition to Lhāsa, Tibet, in 1904.*

Illuminated tempera painting on paper. Rajput; 17th century. I.M. 13.

Lota; brass encrusted with copper. Tanjore, Madras; early 18th century. I.M. 14.

Pandan-cover; brass openwork. Tanjore, Madras; early 19th century. I.M. 16.

Bowl; brass encrusted with copper and silver. Tanjore, Madras; 19th century. I.M. 15.

Comb, three-pronged; cast brass. Tanjore, Madras; anterior to the 16th century. I.M. 17.

Panel; coconut-wood, carved with figures of Rama, Sita, Lakshman and attendants. Tanjore, Madras; 19th century. I.M. 18.

Lāma's tiara; illuminated tempera painting on five canvas plaques. Tibet; 17th or 18th century. I.M. 19.

Lāma's tiara; gold and silk brocade. Tibet; 16th or 17th century. I.M. 20.

Lāma's tiara; appliqué embroidery. Tibet; 19th century. I.M. 21.

Two plaques; painted and lacquered earthenware. Kandy, Ceylon; late 18th century. I.M. 22 and 23.

Eight Brahmanical temple-cloths; coarse cotton fabric painted with Ramayana, Mahabharata, and other mythological subjects. Madura, Madras; 18th century. I.M. 24 to I.M. 31.

Four Lāmaist temple-banners (*tangka*) with illuminated tempera paintings on prepared cloth. Tibet; 17th century. I.M. 32 to I.M. 35.

Six illuminated tempera paintings on paper. Late Mogul; chiefly 18th century. I.M. 36 to I.M. 41.

Four illuminated tempera paintings on paper. Rajput; 18th century. I.M. 42 to I.M. 45.

Kris; watered blade and wooden hilt. Sumatra; 18th century. I.M. 52.

Relief figure of Lakshmi; dark grey steatite. Nepal, N.I.; 5th or 6th century. I.M. 65.

Two women's jackets (*inji*); white cotton with quilted embroidery of yellow silk. Burma; 18th or early 19th century. I.M. 68 and 69.

Lāmaist temple-banner (*tangka*), with illuminated tempera painting on silk. Tibet; 18th century. I.M. 70.

- Two Lāmaist temple-banners (*tangka*), with illuminated tempera paintings on prepared cloth. Tibet; 17th century. I.M. 71 and 72.
- Curtain; cotton and silk embroidery. Kangra or Chamba, Panjab; early 19th century. I.M. 73.
- Work-box; wood decorated with painted and lacquered *kāmāngarī* work. Patna, Bengal; between 1800 and 1820. I.M. 74.
- Four plaques; painted and lacquered earthenware. Kandy, Ceylon; late 18th century. I.M. 75 to I.M. 78.
- Figure of Gautama Buddha; teak, thissi-lacquered, formerly gilt. Burma; 18th century. I.M. 79.
- Figure of Gautama Buddha; cast bronze, jewelled with discs of looking-glass. Burma; 18th century. I.M. 80.
- Sword (*Dāp*); short blade; carved ivory hilt mounted with bands of plaited silver. Siam; 17th century. I.M. 81.
- Ear-ornament from a Lāmaist image; gold jewelled with turquoises. Lhāsa, Tibet; anterior to 17th century. I.M. 83.
- Pair of ear-rings from a Lāmaist image; gold jewelled with precious stones. Lhāsa, Tibet; probably 18th century. I.M. 84 and 84A.
- Pair of ear-rings worn by a Lāma of high rank; gold jewelled with turquoises. Lhāsa, Tibet; 19th century. I.M. 85 and 85A.
- Pendant from the necklace on a Lāmaist image; silver-gilt jewelled with paste gems. Tibet; 19th century. I.M. 86.
- Aureole back-piece from the throne-stand of a Lāmaist image; copper highly repoussé and chased, overlaid with gold. Lhāsa, Tibet; anterior to 17th century. I.M. 87.
- Ear-ring from a Lāmaist image; gold jewelled with precious stones. Tibet; probably 18th century. I.M. 88.
- Three charm-holders (*Gau*); silver-gilt jewelled with precious stones. Lhāsa, Tibet; 19th century. I.M. 89 to 91.
- Two necklaces from a Lāmaist image; silver-gilt jewelled with precious stones. Tibet; 18th century. I.M. 92 and 93.
- "Empowering Vase" (Lāmaist holy water vessel); silver-gilt jewelled with precious stones. Tibet; 17th or 18th century. I.M. 94.
- "Empowering Vase"; carved ivory with silver-gilt mounts jewelled with precious stones, the cover surmounted by a miniature crystal "chorten." Shigatsé, Tibet; the ivory portion anterior to the 16th century. I.M. 95.
- Sacrificial cake-box; copper parcel-gilt jewelled with cameo carnelians. Shigatsé, Tibet; 19th century. I.M. 96.
- Two monastic ewers of the type used by the unreformed Ninma sect; hammered copper and brass. Tibet; 19th century. I.M. 97 and 98.
- Two monastic ewers; silver, copper, and brass, jewelled with turquoises and cameo carnelians. Tibet; 18th century. I.M. 99 and 100.
- Mould for a votive tablet; cast brass, with figures of Ganesa and two saktis. Nepalese; probably 18th century. I.M. 101.
- Figure of a Bodhisattva; cast bronze. Tibet; 17th century type. I.M. 102.
- Betel-box; openwork silver parcel-gilt. Tibet; 18th or early 19th century. I.M. 103.

*The 22 objects I.M. 83-103 were mostly collected during the British Expedition to Lhāsa, Tibet, in 1904:—(530L.)*

- Head from a full-sized figure representing Avalokita, the patron god of Tibet; copper overlaid with gold, elaborately jewelled with precious stones. Tibet (probably from the Great Temple at Shigatsé); 16th or 17th century. (60L.) I.M. 104.
- Figure representing Tara, the Tibetan goddess of mercy, standing on a lotus-throne; copper gilt and jewelled with turquoises. Tibet; 16th or 17th century. (150L.) I.M. 105.
- Ceremonial water-bowl (*pālā*); soft gold, reponssé and chased. Ava, Burma; first half 19th century. I.M. 106.
- Box; carved ivory. Murshidabad, Bengal; 18th century. I.M. 107.
- Sword-hilt; carved ivory. Burma; 17th or 18th century. I.M. 108.
- Finial of a miniature shrine; carved ivory. Burma; 18th century. I.M. 109.



- Figure of Krishna; carved sandal wood. Mysore, S. India; 19th century I.M. 110.
- Figure of Saraswati; a similar carving. I.M. 111.
- Two spears: curved steel blades finely chiselled; wood and bamboo shafts, one terminating in an iron spud. Tanjore, Madras; 17th century. I.M. 112 and 113.
- Waist-ornaments for a woman and girl; brass chiselled and perforated. Tibet; 19th century. I.M. 114 and 115.
- Tripod inkstand-and-candlestick; silver-damascened steel. Sialkot, Panjab: 18th century. I.M. 116.
- Illuminated tempera painting on paper. Mogul; painted about 1580. I.M. 117.
- Standing figure of Garuda; copper casting. Tanjore, Madras; 17th or 18th century. I.M. 118.
- Table prayer-wheel; gilt bronze jewelled with turquoises. Tibet; 18th century. I.M. 119.
- Salve-pot and cover; gold jewelled with a ruby. Burmese; 18th century. I.M. 120.
- Figure representing Gautama Buddha; bronze casting. Pegu, Burma; 17th or 18th century. I.M. 121.
- Illuminated tempera painting on paper. Mogul; about 1700 A.D. I.M. 122.

## X.—CIRCULATION DEPARTMENT.

### (a) GIFTS.

- Head Dress ornaments (26 silver pins and a bar), Italian, late 18th century. Circ. 179. *Given by H. Child, Esq.*
- 18 fragments of Stained and Painted Glass, English, 14th and 15th century. Circ. 180-197. *Given by R. H. Adams, Esq.*

### (b) PURCHASES.

- Electrotype copies of silver taper-stick (2). English, c. 1718-1719, No. 147-'07 in V. and A. M. Circ. 1 and 1A.
- Electrotype copies of silver porringer (2). English, c. 1683-4, No. 238-'85 in V. and A. M. Circ. 2 and 2A.
- Electrotype copies of silver-gilt cup (2). German, 17th cent., No. 3638-'56 in V. and A. M. Circ. 3 and 3A.
- Carved wood box. Probably Persian, 18th cent. Circ. 4.
- Glazed earthenware dish. Turkish, 16th cent. Circ. 5.
- Porcelain dishes (2). English (Bow), middle 18th cent. Circ. 6 and 7
- Silver beaker. Norwegian (Bergen), 1798. Circ. 8.
- Porcelain tea-pot and cover. English (Worcester), 18th cent. Circ. 10.
- Porcelain tea-cup and saucer. Welsh (Swansea), early 19th cent. Circ. 11 and 11A.
- Porcelain coffee-cup. Welsh (Swansea), early 19th cent. Circ. 12.
- Porcelain bowl. English (Worcester), c. 1780. Circ. 13.
- Glazed earthenware jar. Persian, c. 1700. Circ. 14.
- Glazed earthenware dish. Persian, c. 1600. Circ. 15.
- Glass jugs (6), bottles (4), flasks (2), bowl and vase. English (Nailsea), 18th and 19th centuries. Circ. 16 to 29.
- Electrotype copy of silver-plated copper candlestick. English (Sheffield), late 18th cent., No. M. 123-'09 in V. and A. M. Circ. 30.
- Walnut chair. English (Charles II. period). Circ. 33.
- Silver wine-taster. French, 18th cent. Circ. 34.
- Porcelain statuette. English (Chelsea), late 18th cent. Circ. 35.
- Embroidered coverlet. Dutch East Indian work, 18th cent. Circ. 36.
- Linen towels (2), Italian (? Perugia), 15th or 16th cent. Circ. 41 and 42

- Glazed earthenware bowl. Persian, 17th or 18th cent. Circ. 43.  
 " " " " 13th or 14th cent. Circ. 44.  
 " " dishes. Persian, 13th cent. Circ. 45 and 46.  
 " " dish. " 14th " Circ. 47.  
 Brocade patchwork cover. " 18th " Circ. 48.  
 " cover. Persian, 17th cent. Circ. 49.  
 Porcelain sauce-boat. English (Bow), 18th cent. Circ. 50.  
 Porcelain vases and covers (2). English (Pinxton), c. 1800. Circ. 51 and 52.  
 Reproduction of portion of tapestry wall-hanging. The original No. 6-'67 in V. and A. M. is Flemish, late 15th cent. Circ. 53.  
 Gilt brass watch. (?) French, early 17th cent. Circ. 54.  
 Carved wood coffer. Italian, 16th cent. Circ. 55.  
 Steel casket and key. South German, middle 16th cent. Circ. 56.  
 Carved oak panels (4). English, early 16th cent. Circ. 57 to 60.  
 Porcelain plates (2). English (Chelsea), middle 18th cent. Circ. 61 and 62.  
 Porcelain cup and saucer. English (Worcester) or (?) Bow, late 18th cent. Circ. 63 and 63A.  
 Glazed earthenware wall-bracket. English (Staffordshire), c. 1750. Circ. 65.  
 Wrought-iron trivet. English, early 18th cent. Circ. 66.  
 Altar-frontal of appliqué work. Spanish or Italian, early 17th cent. Circ. 85.  
 Colour-aquatints (3). Vienna, 1910. Circ. 86 to 88.  
 Embroidered quilt. Turkestan. 18th or 19th cent. Circ. 90.  
 Carved oak panels (7) and stile. French, 15th or 16th cent. Circ. 91 to 98.  
 Lawn handkerchiefs (2). English (Honiton), middle of 19th cent. Circ. 99 and 100.  
 Silver casters (3). English, c. 1751. Circ. 101 to 103.  
 .. tankard. English, c. 1723. Circ. 104.  
 .. tea-caddy. " c. 1770. Circ. 105.  
 Embroidered linen belt. Armenian, 18th cent. Circ. 106.  
 Silver spoon. English (Queen Elizabeth period), c. 1597. Circ. 107.  
 Silver cup. English (Queen Anne period), c. 1708-9. (55L) Circ. 108.  
 Electrottype copy of "The Hunterstone Brooch." The original is Celtic, 9th-11th cent. Circ. 109.  
 Candlesticks and nozzles (2), copper silver-plated. Danish, late 18th cent. Circ. 110-11.  
 Sugar-basin, copper, silver-plated. Danish, late 18th cent. Circ. 112.  
 Lace collar and veil. English (Honiton), early 19th cent. Circ. 113 and 14.  
 Veil, net and appliqué. Irish (Carrickmacross), 19th cent. Circ. 115.  
 Copper bowl, enamelled. Chinese, Ming Dynasty (1368-1643). Circ. 116.  
 Carved pine chimney-piece. English, late 18th cent. Circ. 117.  
 Woollen pile mat. Chinese, 18th cent. Circ. 118.  
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 Leg of chair. English (period of Queen Anne). Circ. 125.  
 Mahogany arm-chair. English, middle of 18th cent. Circ. 126.  
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 Iron hinges (2). English, 17th cent. Circ. 134 and 135.  
 Walnut chair. English (period of Charles I.). Circ. 136.  
 Pen-drawing by J. Pennell, and process reproduction. Circ. 141 and 141A.  
 Brocade borders (2). Italian, late 16th cent. Circ. 142 and 143.  
 Embroidered coverlet. Dutch East Indian work, 18th cent. Circ. 147.

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- " " baluster, grille and panel. English, 18th cent. Circ. 176 to 178.
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- Embroidered hanging. Turkish, 18th cent. Circ. 201.
- Glazed earthenware jugs (2). Syrian (Damascus), late 16th or early 17th cent. Circ. 202 and 203.
- Silk brocades. French (period of Louis XV.). Circ. 204 and 205.
- Electrotype copies (2) of silver mug. (The original is English, c. 1693-4. No. 906-'05 in V. and A. M.). Circ. 206 and 207.
- Electrotype copies (3) of silver caster. (The original is English, c. 1689-90. No. 551-'74 in V and A. M.) Circ. 208 to 210.
- Embroidered border. English, early 18th cent. Circ. 211.
- Porcelain mug. English (Liverpool), early 19th cent. Circ. 212.
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## BETHNAL GREEN MUSEUM.

Two important royal loans were received at the Museum during the year 1911. In July His Majesty the King was graciously pleased to lend a collection of Abyssinian objects which had been presented to His Majesty by the Emperor Menelik as a Coronation gift. The loan includes weapons, ornaments, head-dresses and other articles of costume characteristic of the Abyssinian people of to-day. The following objects may be specially noted:—The silver head-dress of a warrior, the wearing of which betokens that he is prepared to die rather than surrender; the gilt head-dress of a warrior who has killed a Danakil (member of a native tribe) in battle; a sword, with scabbard decorated with gilt rings indicating the number of men which have been killed therewith; and a gilt armet with silver ornaments, the mark of a warrior who has killed ten men in battle. Among the costumes are military mantles worn by high officials and nobles; a full dress such as is worn by a Queen or Princess; and a lion-skin mantle, worn by a man who has proved himself as a warrior or has killed a lion single-handed. Three of these objects are the property of His Royal Highness the Prince of Wales. The second loan was that of a dressing-table, a chair, and a stool decorated with modern Pekin red lacquer. These objects were Coronation gifts to Her Majesty the Queen from the Dowager Empress of China, and they are by Her Majesty's special command lent to the Bethnal Green Museum.

A pair of Persian leather slippers, and a pair of Arabian leather sandals, were presented by Hyman Levy, Esq. A few objects were transferred from the Victoria and Albert Museum, the most important piece being a 16th century walnut cabinet (No. 7218-1860) of French make. On the other hand, 65 specimens of pottery, chiefly of Romano-British manufacture, and formerly part of the Jermyn Street Collection, were sent for exhibition at the Victoria and Albert Museum.

The following objects which had been exhibited on loan were returned:—

A collection of 261 pieces of modern Chinese (Canton) enamels lent by Mrs. McBain; 61 objects decorated with Chinese red carved lacquer, lent by Mrs. Bland; 13 stuffed birds, lent by J. D. Goldingham, Esq.; and 15 objects including a trumpeter's coat, trumpet with banderoles, herald's tabard, two tables, five carpets and three paintings, from Earl Curzon of Kedleston's loan collection of Eastern Works of Art.

The large fountain made by Messrs. Minton & Co., which was originally exhibited at the Exhibition of 1862 and has for many years formed a conspicuous object outside the front of the Museum, has been repaired.

The total number of visitors during the year 1911 was 427,657, showing an increase of 45,337 as compared with the previous year. The day attendance on weekdays was 238,193, the evening attendance 105,569, and on Sundays 83,895 (for 1910 the figures were 222,296, 95,333, and 64,691 respectively). The average weekday attendance in 1911 was 1,113, and on Sundays 1,583 ; in 1910 it was 1,233 on weekdays and 1,268 on Sundays.

Some 1,985 children and 66 teachers, from the schools in the neighbourhood, visited the Museum for the purposes of study.

The Guide to the Bethnal Green Museum and the Handbill to the Museum have been revised, and are now in course of being printed.

#### APPENDIX.

##### STATEMENT OF THE NUMBER OF VISITORS TO THE BETHNAL GREEN MUSEUM IN THE YEARS 1909, 1910, AND 1911.

Month.	Weekdays.			Sundays.		
	1909.	1910.	1911.	1909.	1910.	1911.
January - - -	30,354	28,520	39,278	1,953	2,359	2,496
February - - -	23,211	22,067	28,518	3,592	3,122	6,034
March - - -	26,512	28,489	33,326	5,720	6,202	9,152
April - - -	37,613	23,109	39,670	6,662	7,405	10,403
May - - -	27,106	24,324	19,020	8,130	9,039	7,861
June - - -	19,663	19,848	24,641	7,229	6,292	8,705
July - - -	24,307	25,926	20,071	6,960	8,215	10,760
August - - -	28,061	29,990	31,221	6,846	7,055	7,607
September - - -	21,825	20,856	20,324	6,253	6,586	8,555
October - - -	25,004	29,970	27,302	5,810	5,321	7,611
November - - -	21,630	22,513	23,937	1,390	1,212	2,325
December - - -	26,573	42,017	36,454	1,665	1,883	2,386
Totals -	311,864	317,629	343,762	62,210	64,691	83,895





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# REPORT

FOR THE

YEAR 1912

ON

THE VICTORIA AND ALBERT MUSEUM

AND

THE BETHNAL GREEN MUSEUM.

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## PREFATORY NOTE.

The present Report, like that issued in 1912, is divided into three portions. The first deals with matters which concern the Museum as a whole, with various matters which may be generally described as of an administrative character, and with the most important accessions. The second portion consists of the report on the Circulation Department. In the third are tables and lists setting out the figures of attendance, the number of objects lent to provincial museums from the Circulation Collections, &c., the names of Donors and Lenders of objects for exhibition at the Museum, and brief descriptions of all the accessions during the year in the various departments, whether by loan or by gift, bequest or purchase. A detailed account of the principal acquisitions is not included in this Report, but will, as in 1912, be issued with illustrations as a separate publication.

A separate Report upon the Bethnal Green Museum will be found at p. 79.

An outstanding feature of the year under review was the loan of textiles from the Mobilier National, Paris, described on page 16 of this Report, which attracted great public interest. In their Annual Report the Board have already expressed their deep obligation for the privilege afforded them of exhibiting in this country such a remarkable series of examples of French Art, and they desire to take this further opportunity of placing on record their high appreciation of the generosity of the French Government. They also wish to express their obligation to the authorities of the Mobilier National for information in regard to the various examples comprised in the collection, and for the co-operation of their staff in the work of forwarding the exhibits and of preparing them for exhibition.

In January 1913 the President appointed an Advisory Council for the Museum to advise the Board on questions of principle and policy. The Council were requested to make an Annual Report of their proceedings, together with observations on the condition and needs of the Museum.

The following were the first members of the Council :—

The Right Hon. LORD REAY, K.T., G.C.S.I., G.C.I.E.  
(Chairman).

Mr. R. H. BENSON.

Mr. R. BLOMFIELD, A.R.A.

Sir EDWARD T. COOK (Vice-Chairman).

Mr. J. H. FITZHENRY, F.S.A.

Mr. R. E. FRY.

Mr. FRANK GREEN.

Lady HORNER.

Mr. ELIJAH HOWARTH, F.R.A.S., F.Z.S.

The EARL OF LYTTON.

The COUNTESS OF PLYMOUTH.

Sir ISIDORE SPIELMANN, C.M.G., F.S.A.

Mr. H. A. KENNEDY, Secretary

The first meeting of the Council was held on 24th January.

The Board note with regret the death of Mr. J. H. Fitzhenry, which took place on 15th March 1913, and that of Mr. J. Pierpont Morgan, on 31st March 1913. Mr. Fitzhenry was the friend of the late Mr. George Salting, and like him a generous benefactor of the Museum. His gifts extended over a long period, and embraced many departments of the Museum. One of the most important was that which he made in 1909 in commemoration of the opening of the new buildings. This consisted of a representative collection of specimens of the principal French factories of Pâte tendre porcelain, Sèvres, St. Cloud, Chantilly and Mennecey. The last three of these fabrics were until then but poorly represented in the Museum. Mr. Fitzhenry also generously allowed a large number of objects to be exhibited on loan; perhaps the most notable of these were the examples of Continental silversmiths' work.

Mr. Pierpont Morgan's loans have been a familiar feature of the Loan Court for several years past. The Board placed on record in the Prefatory Note to the Annual Report for 1911 their obligation to him for the privilege of exhibiting his unrivalled collections for so long.

L. A. SELBY-BIGGE,  
5th June 1913.

**Report by Sir Cecil H. Smith, Director and  
Secretary of the Victoria and Albert Museum, for  
the Year 1912.**

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PART I.

(1) REARRANGEMENT OF THE COLLECTIONS.

In the Department of Architecture and Sculpture the whole collection of Ivories, with the exception of three cases of Far Eastern carvings, was moved in August from the Gallery (109) overlooking the South Court, in which it had been exhibited since 1909, and temporarily rearranged in Room 10, as it was necessary to clear the Court and adjoining galleries for the renovation of the roof. Upon the completion of the repairs in December, the collection of Medals, for which the light in the gallery is better suited, was placed there instead of the Ivories.

In Room 62 several of the most important pieces of early Florentine sculpture have been exhibited in new positions so as to secure them greater advantages of light and space. A beginning has also been made with the rearrangement of Room 8, which will in future contain such specimens of English mediæval sculpture as the Museum possesses in addition to the French sculpture of the same date.

A selection from the interesting collection of paper casts from mosaics has been exhibited in the corridor between Courts 46A and 46B and a few casts of Byzantine architectural details have been rearranged in connection with them.

In the Department of Ceramics the principal work under this head was the completion of the rearrangement of Rooms 133 to 138 inclusive, in which are shown the collections of Egyptian, Persian, Syrian, Turkish, Hispano-Moorish, Italian, French, German, Dutch, and English pottery. The walls of Room 141 have been utilised for the exhibition of European tiles, and in Room 143 the provision of new wall cases will make it possible to display to a greater advantage than formerly the Museum collection of Chinese and Japanese porcelain.

In the Department of Engraving, Illustration, and Design, the designs for Textile Fabrics, formerly exhibited in Room 72, were replaced in May by a series of drawings of Pompeian and Italian Renaissance Mural Decoration. This subject was considered to be especially appropriate in view of the Exhibition of Mural Paintings then being held at Crosby Hall. To the collection of tools and materials illustrating technical processes, three cases have been added. Two of these are devoted to a set of implements, illustrations, and diagrams explanatory of the Japanese method of printing in colour from wood blocks,

including a complete series of blocks, each accompanied with a proof. As a number of Japanese colour-prints of landscape already occupy a rotary stand near by, both method and results are now demonstrated (Room 65). The third case contains a set of tools, &c., formerly used by the late Joseph Swain (1820-1909); and thus, in conjunction with the blocks, drawing, and proofs shown in the immediate neighbourhood, illustrates the almost obsolete method of wood engraving as practised in this country, mainly for the purpose of book illustrations, during the early part and middle of the 19th century. Two rooms (91 and 90) have been provisionally hung with drawings and prints from the Ionides collection; the former being given entirely to work by the late Professor Alphonse Legros, who had long been in close touch with the Museum and Royal College of Art,<sup>3</sup> and whose death occurred just before the beginning of the year.

A collection of designs and drawings by Godfrey Sykes, Reuben Townroe, James Gamble, and F. W. Moody has been arranged, for the present, in one of the lunettes of the South Court (Room 109).

As the greater portion of the objects in this Department are, necessarily, not exhibited, the cataloguing is of particular importance. In addition to the cataloguing and indexing of all acquisitions made during the year, special catalogues have been completed of the whole of the drawings, &c., by or after Alfred Stevens (766 titles), of the large collection of Rubbings of Monumental Brasses, both British and foreign (2324), and of engravings after J. M. W. Turner, R.A. (778). There are now 44 volumes of catalogues available for the use of the public in the Students' Room; and, in these, additional titles are continually being inserted.

As soon as possible after the completion of the transfer of the books belonging to the Dyce and Forster Bequests from Rooms 83-86 to the two rooms on the floor above (one for each library).—which had previously been fitted with new metal bookshelves,—there was arranged in Room 83 an exhibition of the works of Charles Dickens, and of miscellaneous papers, &c., connected with him, the year under review being the centenary of his birth. The exhibition included original manuscripts of many of Dickens' works, letters, &c., and other autographs by him, with copies of his books in the first or other early editions, together with an important collection of pictures, drawings, prints, and photographs, and of other items with interesting personal associations. Almost all the literary matter and many of the pictures, drawings, &c., belong to the Forster Bequest, but with them were contributions of drawings and prints from

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\* He held the position of Master of the Etching Class in the Royal College of Art (then the National Art Training School) during the years 1875-1882.

the Department of Engraving, Illustration and Design, including an important collection of drawings and etchings by G. Cruikshank for the illustration of the novelist's earlier works, given or bequeathed by the artist's widow; portraits and other paintings from the Department of Paintings; and photographs of Dickens, and of buildings or localities connected with his life or referred to in his works, from the Library collections.

The period originally fixed for the duration of the exhibition was from March to October, but owing to the great interest taken in it, arrangements were made for it to be continued until the end of the year.

On the 7th May, the centenary of the birth of Robert Browning, a small exhibition of original MSS. and rare editions of his works, from the Forster Bequest, with his portrait painted by Legros, some photographs and other items of personal interest, was arranged on the staircase to the south-east of the South Court (Room 108), and left on view until the beginning of September.

The renovation of the roof of the South Court which was undertaken in August necessitated the temporary removal of the collections of Metalwork which are exhibited there. The silversmiths' work was accommodated in the West Hall, the medals and plaquettes in the Central Court, and the remaining collections in galleries near at hand. In replacing the cases upon the completion of the work, certain rearrangements were made which render the study of this part of the collection more convenient and effective than before. Thus the cases of Venetian-Saracenic work have been grouped with others containing European work influenced by the introduction of designs from the Near East, so that it is now possible to trace the effect of the Saracenic designer on the work of Venice and North Italy, and later of South Germany. The collection of Clocks and Watches has been rearranged, and an endeavour made to improve the facilities for their study by assigning more space for their exhibition. The group of examples of Sheffield plate has been completely rearranged, and as the result of the purchase of an important collection, the Museum is now able to show a series of examples which adequately illustrate the development of this interesting art.

The collection of Pewter has been removed from its former quarters in the west cloisters of the South Court to more convenient rooms adjoining the Refreshment Room Corridor, and its place has been occupied by the collection of antique work in metal and the small group of Seals. By this arrangement greater space is secured for the fine reproductions of work of the Renaissance period.

The collection of Cutlery has been entirely reclassified, and removed from the Ironwork Gallery into the rooms formerly occupied by the Near Eastern Metalwork: it can now be more



conveniently studied, and is in close proximity to the groups of arms and armour, an arrangement by which nearly the whole of the collection of fine iron and steel work is brought together. The Near Eastern Arms and Armour have been regrouped and remounted.

The collection of Near Eastern Brasswork and Bronzes has been removed to the west cloister of the South Court in closer proximity to the European work, the designs of which it so clearly inspired and influenced.

The Japanese Arms and Armour have been provisionally rearranged with a view to their more effective display. A beginning has been made with the illustrative series of Japanese sword-mounts, the examples being arranged in their several schools with group-labels as well as individual descriptions. They have been placed in a series of temporary cases, and will subsequently be transferred to cases which are being specially made. A more accurate classification of the Chinese and Japanese Bronzes has been effected by increasing the number of cases and isolating particular types, schools or periods. With the provision of increased floor space owing to the transfer of the collection of Medals to the Department of Architecture and Sculpture it is hoped to carry this process even further.

Various minor rearrangements of Pictures were made, such as the removal in October of the paintings of the Dyce and Forster Collections from Room 94 (where they had been provisionally exhibited on screens since August 1910), to Room 84, but the final rearrangement of the collections of paintings has been postponed.

A small temporary exhibition of paintings by Peter De Wint and William Hilton, R.A., was held in Room 82 from the end of May to the beginning of December, and some copies after Raphael from Room 94 were placed in the North Court from July to November in connection with the exhibition of French Tapestries (*see* page 16).

Some changes in the arrangement of the Tapestries in the East Court have been rendered necessary in 1912, by the acquisition during the years 1910-11 of four English Tapestries, all of which are to be placed in that court; and in order to make room for them, other tapestries have been removed to the staircase (Room 115), the landing (Room 127), and the gallery (Room 122). Progress has been made towards the more convenient arrangement of the textiles generally which was described in the Annual Report for 1911 (page 6).

The samples of worked diagrams, specially prepared to illustrate the Embroidery collections and showing the front and reverse side of stitches used in the English specimens of the 17th and 18th centuries have been, as far as can be gathered, of considerable use to students. It is hoped that the scheme may be extended to cover the various classes of embroideries in the museum as funds for this purpose become available.

In the Department of Woodwork two panelled rooms have been fitted up in Room 56. These have been recently acquired, one from Great George Street, Westminster, and the other from Hatton Garden. This work has necessitated a considerable re-arrangement of the collections generally.

The Scandinavian woodwork formerly exhibited in Room 57 has been removed to the Lower Ground floor (Room 1) in order to allow more space for the expansion of the English collections, and this in turn has necessitated the removal to other courts of some of the objects formerly exhibited on the latter floor.

## (2) DECORATION AND RECONSTRUCTION OF BUILDINGS.

The cleaning and redecorating of the principal rooms of the Library, which was mentioned at page 7 of the Report for 1911, was completed during the year. The preparation of Rooms 83 and 84 for exhibition purposes (*see* page 6), involved, in addition to cleaning and redecoration, two small structural alterations, viz., the making of a doorway to connect Rooms 83 and 91, and the provision of an improved approach to Room 84 from the staircase at the south-west of the South Court (Room 25). After the books of the Dyce and Forster Libraries had been arranged in their new bookstacks in the rooms over Rooms 83 and 84, the whole range of rooms was cleaned, redecorated, and provided with new electric lighting, &c.

Early in the year a new stall for the sale of catalogues and photographs was erected near the Central Hall, and new turnstiles were provided for both entrances.

Owing to the leaky state of the roof of the South Court, it was found necessary to undertake its renewal, and the Court was closed for the purpose from August till the beginning of December. Wired glass has been substituted for the plain glass formerly used in the roof, but in other respects the aspect of the Court remains unchanged.

The Lecture Theatre was cleaned and repainted during August and September, and in October the work of cleaning and repainting the roof of the Raphael Cartoon Gallery was undertaken. The coving of the ceiling of this gallery was white-washed, but the repainting of the walls has been postponed.

The report of the small committee which was appointed to advise the Board generally as to the treatment of the walls, ceiling, &c., of the old Ceramic Gallery (Rooms 65-69), and of the staircase at its west end, was received in June.

The substitution of new methods of electric wiring and lighting in the older part of the buildings, which has been in progress for some time past, is now nearly complete.

## (3) GIFTS.\*

Her Majesty the Queen was graciously pleased to present to the Indian Section eight interesting examples of Mogul and Rajput, and one example of Tibetan Art. Among these may be noted a toilet tray of a Mogul Princess in carved crystal incised and drilled with repetitions of a flowering plant motive: it was formerly jewelled with *cabochon* rubies and emeralds set in gold, and is Delhi work of the 16th or 17th century; a Mogul writer's box (*qalamdan*) of ivory, carved in low relief with rosette medallions and flower-and-leaf motives, Delhi work of the first half of the 17th century; two 17th century Mogul perfume boxes (*attardan*) of silver-gilt, decorated with translucent enamelling, formerly the property of Wajid Ali Shah, the last King of Oudh (1847-1856, when he was deposed), from Lucknow, and a Mogul betel-box (*pandan*) silver-gilt, decorated in translucent and opaque enamelling with panels of conventional carnations, Lucknow work of the 17th century.

Perhaps the most important of the gifts made in the Department of Architecture and Sculpture during the year is that of a life-sized terracotta group of a Mother and Baby by Jacques Dalou, presented by Miss S. Mary Forbes. Other interesting gifts were those of a fragment of a 13th century incised tomb-slab from Rouen, presented by Monsieur S. J. Demotte, and a small North Italian marble relief of the Virgin and Child presented by Miss Lindsay. A bronze bust of Mr. Thomas Armstrong, C.B., who was Director of the Art Museum from 1881 to 1898, by D. McGill, which had previously been exhibited on loan from the sculptor, was presented as a memorial of Mr. Armstrong's work by a small body of friends.

Important additions have been made by gift to the collections in the Department of Ceramics. Amongst them may be mentioned a group of 51 characteristic examples of Old English baluster-stemmed glasses from Mr. Francis Buckley, as well as some other examples of 18th century English glass. Monsieur Bichet added to the list of his previous gifts some interesting pieces of French faience and other Continental pottery. Mr. Kenneth Dingwall, D.S.O., presented, through the National Art-Collections Fund, a variety of interesting specimens of European and Oriental wares. The late Mr. J. H. Fitzhenry gave two large seated figures of lions of Rouen faience.

Among the more interesting gifts in the Department of Metalwork, were a group of nineteen gunlocks, chiefly Italian and German work of the 17th and 18th centuries, from Major

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\* NOTE.—The Departmental lists of acquisitions in Part III., Table VII., contain brief descriptions of all the objects acquired by gift, bequest, or purchase during the year 1912. The gifts, bequests, and purchases described in this and the two following sections are of importance, and deserve special mention.

V. A. Farquharson, F.S.A.; and a fine cast-lead Fanlight of late 18th century date from Harewood House, given by Messrs. Thomas Elsley, Ltd. Sir A. H. Church, K.C.V.O., F.R.S., made several additions to his former gifts of Japanese sword furniture. Mrs. Wheatley presented a small group of Japanese bronzes in memory of her husband.

Notable gifts to the Department of Textiles were a miscellaneous collection of embroideries of many nationalities, among which some specimens from Italy, Spain, the Greek Islands, and China are of special interest, given by Miss Baxter on behalf of her late sister Miss Kate Baxter; and an embroidered silk cope of Portuguese workmanship, bearing the inscription "Pray for y<sup>e</sup> Re<sup>d</sup>. Fa<sup>r</sup> Master Peter Killikelly" "for whom y<sup>s</sup> was made 1737," given by Mr. Robert Ross, through the National Art-Collections Fund.

The principal gifts made to the Department of Woodwork were the following:—A panelled room of carved pinewood dating from about 1730, removed from No. 27, Hatton Garden, E.C., given by the National Art Collections Fund assisted by a body of subscribers. A French casket of the 14th century, of oak carved and gilt with Gothic tracery, fitted with mounts of gilt copper and painted inside the lid with the Coronation of the Virgin and the symbols of the four Evangelists, given by Mr. Murray Marks; a standing livery cupboard carved with open tracery and ostrich feathers perhaps representing the badge of Arthur, Prince of Wales, given by Mr. Robert Mond.

Important gifts to the Indian Section were a collection of 26 Burmese and Tibetan objects given by the Hon. Lady Gatacre, including a drum and punkah-board of carved teak, which were found in the Royal Palace of Mandalay in 1886, and two finely cast copper figures of Lakshmi and Satyavama, Tanjore work of the 18th century; and also an excellent 18th century Burmese figure of Gautama Buddha in teak, thissi-lacquered. This figure is decorated in *thuyo* work, and was formerly gilt.

#### (4) BEQUESTS.

An important bequest during 1912 was that of Miss E. F. J. Mackworth Dolben of Finedon Hall, Northants, who bequeathed two large vases of blue and white Chinese porcelain of the K'ang Hsi period and a bowl of Japanese Imari porcelain of the 18th century with characteristic decoration in blue, red, and gold; two fine wrought iron coffers of German work, one dating from 1599 and the other belonging to the succeeding century; three smaller caskets of wrought iron, two of German work of the 17th century and the third probably Flemish work of the 16th century; a Coverlet, bolster and three pillows of cream-white satin, heavily embroidered in gold and colours: the last named formed part of a set given as a wedding present in

1717 to the Rev. Sir John Dolben, Bart. and are in a very remarkable state of preservation; and a Flemish cabinet of carved oak dated 1670.

Mrs. M. A. Dumergue of 83, Westbourne Terrace, W., bequeathed a number of interesting objects of varied character, including several Chinese eggshell porcelain plates of fine quality, and two Dutch fans of the 18th century.

A notable acquisition during 1912 was that of a pair of candle-bearing angels in lime-wood by Tilmann Riemen-schneider, dating from about 1510, and formerly in a chapel at Wolferstetter in Baden. They were bought together with a small and delicately finished early 16th century Rhenish group of the Lamentation over the Dead Christ, from the funds munificently bequeathed by the late Captain H. B. Murray, and will be exhibited with the rest of his bequest in Room 100. The modern paint with which they were covered at the time of purchase has since been carefully removed with most satisfactory results. Out of the funds of this bequest there was also purchased a Nymphenburg statuette by Bastelli, who was reputed among the best of porcelain modellers. This artist's work has not hitherto been represented in the Museum.

Two most important objects were purchased for the Metal-work Collection out of the funds bequeathed by the late Mr. F. R. Bryan. The first was a Tankard of serpentine with finely engraved silver cover and stamped mounts dating from about 1620. It is English and evidently the work of an extremely able silversmith. The second was a silver Salt-cellar bearing the London hall-mark for 1661-5, an object of exceptional importance and probably unique in its decoration. It represents the last type of ceremonial salt-cellar and differs from the few other existing examples of the period in its fine ornamentation which consists of acanthus foliage chased and repoussé.

#### (5) PURCHASES.

In the Department of Architecture and Sculpture a specially important purchase was that of the recumbent effigy of a Knight of the De Lucy family in Reigate stone, English work of about 1320-40, with considerable remains of painting, gilding, and gesso decoration. This interesting figure was acquired, with three capitals and a shaft, from the Lesnes Abbey Excavation Committee of the Woolwich Archaeological Society, by permission of the Governors of Christ's Hospital, the owners of the freehold. Other important purchases in this Department were a pair of small English 15th century alabaster figures in relief, and a fine clay model by Alfred Stevens.

In the Department of Ceramics the following were the most noteworthy acquisitions:—Five important pieces of Stained Glass, mostly English of the Gothic period; some additions

to the collection of Early Chinese wares; a collection of objects obtained in the Far East by an officer of the Museum, comprising roof ornaments mostly of the Ming Dynasty, but including a pair of blue-glazed lions, which probably date from the Sung Dynasty, and Korean wares of various types and periods, amongst which may be noted a series of bottles and other vessels painted in blue in a style not hitherto represented in the Museum; five pieces of Persian earthenware of unusual beauty acquired at the sale of the Taylor Collection and including one which was formerly in the collection of the late Lord Leighton, P.R.A.; and a very handsome blue and white Delft vase in the Chinese style, painted by Ghisbrecht Lambrechtse Kruyk, of the factory of "the Greek A," who died in 1681.

In the Department of Engraving, Illustration and Design, special attention may be drawn to some important additions to the collection of Japanese Painted Screens. Seven examples were secured by or in the styles of Kitagawa Soyetsu, Tosa Mitsushige, Kano Yeitoku and other artists of the Tosa and Tarawaya Schools. Mention may also be made of an original design for a crozier, now attributed to Jacques Androuet Du Cerceau, which is of quite unusual interest, and a rare specimen of an actual working drawing for a goldsmith of the 16th century.

Many important new books were added to the Library, but the only acquisition of older works that merits mention here is a volume containing a collection of six Italian books of patterns for embroidery, &c., of the middle of the 16th century. The titles of the works included therein are given in detail on pp. 50, 51.

In the Department of Metalwork the purchases have been of very exceptional interest and importance. The sale of the Taylor Collection in the early part of the summer afforded an opportunity for acquiring several pieces of silversmiths' work of the highest quality which materially strengthen the Museum collections, and in other directions unusual opportunities have occurred for acquiring important examples. It is possible in consequence to record a considerable advance in various sections.

A foremost place in interest and importance must be assigned to a silver-gilt Tazza, English work bearing the London hall-mark for 1564. The foot and stem are finely worked in repoussé; the bowl is decorated with admirably engraved arabesque foliage. It is altogether typical of the best English work of the 16th century, and represents a form hitherto wanting in the Museum collection. A second magnificent piece was a Custodia of silver-gilt, Spanish work of the 16th century: the whole surface is exquisitely chased and repoussé with panels of foliage, and at the corner of the receptacle are figures of Faith, Hope, Charity, and a bishop, beneath richly chased scrollwork canopies. It is a masterly work and undoubtedly one of the finest pieces of ecclesiastical plate in this country. Further important purchases

were a standing Cup and Cover of silver-gilt, dating from the middle of the 16th century, the foot bearing the Strassburg hall-mark; and a pendent reliquary of exquisite design and workmanship, consisting of a silver-gilt frame enclosing a figure of St. Catherine in brilliant translucent enamel, probably Cologne work of the 14th century. A silver Incense-boat of simple form, probably French work of the 15th century, was a welcome addition to the small group of such work already in the Museum. These five objects were all purchased at the sale of the Taylor Collection.

A further addition to the collection of English silver was that of a fine two-handled Cup and Cover with contemporary heraldic engraving, bearing the London hall-mark for 1719-20. Mention must be made of a pair of French silver Candlesticks bearing the Paris hall-mark for 1714-15, cast and chased in low relief, a much-needed addition to the group of French silversmiths' work. The group of Spanish silversmiths' work was similarly strengthened by the purchase of a pair of Candlesticks of traditional form and vigorous execution, bearing the Toledo hall-mark, and dating from the early part of the 18th century. A silver Tankard was added to the collection of Swedish silver. It has a skilfully engraved cover, and is the work of a master craftsman. An important collection of Sheffield Plate acquired during the year has largely strengthened the series of examples which hitherto represented this art. For the most part the specimens purchased date from the latter part of the 18th century and are remarkable for their beauty of form and decoration; examples of fine pierced work are also included. A somewhat rare type of object was secured in a pectoral Crucifix of silver-gilt, German work of the 15th century, probably intended to contain a relic of the true Cross. The most graceful piece of jewellery purchased was a Necklace and Pendant of silver, set with diamonds, foiled topazes, rubies and emeralds, Portuguese work of the latter part of the 17th century.

Of the objects in coarser metals may be mentioned a remarkable Chest entirely of iron, the ends finely decorated with Gothic tracery, in all probability Flemish work of the earlier part of the 16th century; a lead Cistern with unusually elaborate decoration, English work dated 1713; and a steel Key, the bowl pierced with the crowned cypher of William III., a noble example of the highly ornate keys of the period.

The most important acquisition of the year for the collections of Far Eastern metalwork was a group of eleven Japanese Sword-blades from the Alfred Dobree Collection, some of them accompanied by the elaborately decorated fittings with which they were mounted. The group includes undoubted specimens by Masamune, Umetada Miōju, and other of the foremost swordsmiths. The collection of Chinese antique Bronzes has been increased by a tazza-shaped Offering-dish and a small tripod Vase, both of the Chou dynasty and representing

uncommon types. Some gracefully designed and finely-modelled statuettes have been added to the collection illustrating bronze figure work of the Far East.

Of the additions to the Department of Textiles may be mentioned a Spanish woollen pile carpet of the 16th century, with a geometrical pattern on a red ground; a collection of 130 specimens of needlepoint and pillow-made laces, principally Italian of the 16th and 17th centuries, formerly on loan from Mr. Sydney Vacher; and a velvet dalmatic of the 15th century, together with other vestments and embroideries, chiefly Spanish and Italian of the 15th and 16th centuries, bought at an auction sale in Paris.

Several purchases of exceptional importance have been made for the Department of Woodwork during the year, principally specimens of English Woodwork and Furniture, a section of the collections which is at present very inadequately represented. Among these may be mentioned the following:—A Cabinet of the period of Charles II., decorated with raised lacquer in gold and colours on a black ground, on carved and silvered stand; a piece of oak panelling (dated 1546) from Beckingham Hall, Tolleshunt Major, Essex, elaborately carved with decorations in the style of the Renaissance, among which are the Royal Arms of Henry VIII., and those of Stephen Beckingham; a Queen Anne writing-cabinet, veneered with walnut, decorated with fine marquetry work, stated to have belonged to Dean Swift; an English knife-box of painted satinwood, dating from the end of the 18th century; a pair of oak Cupboard Doors, painted with scenes representing the Orders of Angels, dating from c. 1500; and an oak Coffier carved with Gothic tracery, Flemish work of the 14th century.

For the Indian collections the following were the more noteworthy purchases:—

A Coverlet (*palangposh*) of fine cotton fabric, quilted and embroidered in coloured silks and silver thread, Masulipatam work of the late 17th century; a finely patinated bronze Bowl, with moulded and incised decoration of the *wayang* figure type; this bowl is Javanese, and is probably anterior to the 17th century; two 18th century figures of Gautama Buddha from Lower Burma, in teak, thissi-lacquered and gilt, and decorated with imitation gems; a teak Cabinet, with elaborately undercut openwork, its four-tier gabled top imitating the characteristic architecture of the Buddhist monastery (*kyaung*), and a teak Gong stand: both these objects were carved by Maung-Po-Tha, a master-craftsman of Sagaing, near Mandalay, Upper Burma, about the year 1900; and three Burmese costumes of the period of King Mindon Min (1853–1878); these include one worn by one of the *Mibaya* or Queens, one worn by a *Wunmingyi* or Cabinet Minister, and one worn by the *Atwinun* or Secretary of State.



## (6) LOANS.\*

Early in the year Their Majesties the King and Queen were graciously pleased to add the following objects to those already on loan from them in the Main Buildings; a Harpsichord and stand by Hans Ruckers the Elder (1612), the first of the celebrated family of Flemish musical instrument makers, who lived in Antwerp; a portable Harmonium by Al<sup>e</sup>. Muller of Paris, and an upright grand Piano by R. Jones (1808). The Harpsichord is inscribed "Ioannes Ruckers me fecit Antverpiac 1612," and bears the characteristic "rose" trade-mark representing a seated angel playing a harp between the letters A.R. It is said that this is the Harpsichord bequeathed by Handel to George II. Besides these, Their Majesties the King and Queen were also graciously pleased to lend to the Indian Section an important series of Indian objects, including caskets designed to contain the addresses presented to Their Majesties during their visit to India, gifts from the Maharaja of Nepal, the Begam of Bhopal and the Sultans of Lahej and of Shehr and Mokalla, and a group of objects from the collections at Windsor Castle and Buckingham Palace illustrating the arts and crafts of India. Among these may be noted the casket presented by the Municipal Committee at Delhi, of ivory with panels beautifully carved with scenes illustrating the Ramayana, one of the great epic poems of the Vedic age, and of special interest as being the only presentation casket of purely Indian design; a Bedstead (*charpai*) of enamelled silver, formerly the property of Tipu Sultan of Mysore (1782-1799), Kashmir work of the 18th century; a Bedstead of carved and turned ivory, of the 18th or early 19th century, from Kotah, Rajputana; and twelve silver *shamiyana*-poles, repoussé and chased, Delhi or Kashmir work of the 19th century.

By the courtesy of the French Government a remarkable collection of tapestries, carpets and textiles from the Mobilier National, Paris, was exhibited in the Museum from July 18th to November 11th. It comprised a series of tapestries from Raphael's frescoes in the Stanze of the Vatican, woven at the Gobelins factory between the years 1682 and 1714; four Savonnerie carpets of the latter half of the 17th century, and a collection of woven and embroidered fabrics of the period of the Emperor Napoleon I. On 1st November the exhibition was visited by H.M. the Queen.

No figures are available to show the number of visitors to the exhibition, but it is worthy of note that during August, September, and October 1912, the number of visitors to the Museum was 221,367 as against 189,544 in 1911, and the

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\* A list and brief descriptions of all the loans received will be found in Part III., Table VI., p. 29; the loans mentioned in the following paragraphs are of especial importance.

steady demand for guides throughout the period of the exhibition shows that the public interest was fully maintained to the close.

The late Mr. J. H. Fitzhenry, Lieut.-Colonel Croft-Lyons, Mr. C. J. Jackson, F.S.A., and Mr. J. G. Joicey made further additions to the collections already exhibited on loan by them.

Of the objects lent by Mr. J. H. Fitzhenry, the following may be specially noted:—A Limoges painted enamel plaque signed I C with a subject from the story of Medea; a brass Bowl hammered with a representation of the Annunciation, south German work of the 16th century; and a Clock-watch by Edward East, with finely pierced and engraved silver case, English work of the 17th century. Lieut.-Colonel Croft-Lyons added two alabaster reliefs; Mr. Jackson contributed an interesting series of English silver spoons, a fine Custodia in silver-gilt, Spanish work of the 16th century, a German Cup and Cover in silver-gilt of about the year 1600, and a group of English and Scotch silversmiths' work including a Punch Bowl of 1692 with decoration in Chinese style. The additions made by Mr. J. G. Joicey include a group of Jewellery of the first half of the 19th century.

Other important loans were, the model by Alfred Stevens for a suggested scheme of decoration for the dome of St. Paul's lent by the Dean and Chapter; a relief by Agostino di Duccio, lent by the Lord St. Oswald; a wooden sepulchral effigy from Seville, lent by Sir Edgar Speyer, Bart.; a collection of early Chinese pottery, lent by Mr. R. H. Benson; a large collection of Old English Glass, lent by Mr. and Mrs. Rees Price; a characteristic series of Continental porcelain figures, lent by Mrs. Arthur Ramsay Macdonald; five fine pieces of English silver of the early part of the 18th century, lent by Mr. G. C. Bower; a Standing Salt-cellar and cover of silver-gilt, English work of the year 1567, lent by Mr. P. H. Foley; several valuable pieces of English silver of the early 18th century, lent by Mr. Harvey Hadden; a silver Dish and Cover, German work of the second half of the 17th century, lent by Mr. G. W. Marriott; three pieces of English silver and eleven silver forks, lent by Miss R. F. Speid; a set of Communion Plate, mostly of 1678, lent by the Governors of Bridewell Hospital; and part of a set of Communion Plate dating from 1730 from St. George's Church, Bloomsbury; a collection of Chinese and Japanese bronze Water-droppers (*Midzuire*), lent by Mr. H. J. Pfungst, F.S.A.; a Japanese Sword-blade by Yatsutsuna, of the 8th century, one of the finest blades in this country, lent by the Agenda Club; a collection of Chinese Vases and other objects in "gold-splashed" bronze, lent by Mr. Randolph Berens; a collection of Miniatures and Snuff-boxes, including portraits of Henry VIII. and Jane Seymour (perhaps old copies after Holbein), and works by Isaac Oliver, Bernard Lens, Richard Cosway, A. E. Chalon, Mrs. James Green, L. B. Parant and

other artists, lent by the trustees of the Seymour Estate ; seven oil paintings by Peter De Wint, and four by his brother-in-law, William Hilton, R.A., lent by Miss H. H. Tatlock ; an oil sketch by De Wint for the "Wooded Landscape" in the Museum, lent by Mr. W. G. Rawlinson ; a set of embroidered vestments of the early 16th century said to have come from the Cathedral of Burgos in Spain, and some fragments of garments and wrappings from burying-grounds in Egypt, lent by Sir Charles and Lady Waldstein ; and a collection of 14 pieces of Japanese lacquer, mostly of the 17th century, lent by Mr. J. O. Pelton.

In the Indian section an interesting and important collection of 101 Mogul and Rajput paintings, relating to Indian history, religions, legends, sport, and poetry, and ranging in period from the 17th to the 19th century, was lent by H.H. the Maharajah Gaekwar of Baroda, G.C.S.I., from his collection deposited in the Baroda State Museum. In addition to remarkable palace scenes by Faiz Ullah and other artists, in which terraces, pavilions, fountain-courts, bathing - tanks, gardens, and lotus ponds are the predominating features, there are included in the loan characteristic studies of figure and costume, of animals and birds, of sunset and moonlight, together with representations of many well-known subjects, such as Akbar the Great (1556-1605) in Agra Palace ; Shah Jahan (1628-1658) witnessing an elephant fight ; Zulaika presenting Yusuf to her friends ; Muhammad's Night Journey to Paradise on the winged steed Buraq ; The Last meeting of Laila and Majnun ; *Farrukh-siyar* (1713-1719) travelling in state ; and Ladies celebrating the *Divali* or Feast of Lights. Other loans to this section were an 18th century book, *Nala Damayanti*, containing 48 line and wash drawings of the Rajput (Rajasthani and Pahari) schools, early bronze figures representing Avalokitesvara and Jambhala from Ceylon and Nepal, and examples of Sinhalese and Tibetan metalwork, lent by Dr. A. K. Coomaraswamy ; and a collection of 51 examples of silversmith's work and 17 weapons from Perak in the Malay Peninsula lent by Mr. R. O. Winstedt.

A loan of a somewhat exceptional character was that of the illuminated manuscript record of the names of those who died in the South African War, written by Graily Hewitt and decorated by Allan Vigers. This record was exhibited from 23rd May to 22nd June, at the request of the South African War Memorial Committee, previous to its despatch to Cape Town, where it is to be preserved in the new wing of the Cathedral.

It is recorded with regret that early in the year the late Mr. J. Pierpont Morgan decided to withdraw from the Museum all the important collections which have been exhibited on loan from him for some years past, and that by December the work of removal was practically complete. Before the final withdrawal of his collection, Mr. Morgan lent for a short period several

early ivories, nine Falconnet statuettes and groups in marble, a *garniture* of five Meissen porcelain vases of the Herold period and two Persian earthenware bottles of the 13th century.

#### (7) INDIAN SECTION.

In the Indian Section further progress was made with the rearrangement of the collections which had been roughly rearranged in 1911 (*see* Annual Report, 1911, page 15). In Room 1 were shown the important loan which was received from Their Majesties the King and Queen (*see* page 16) and the gifts graciously made by Her Majesty (*see* page 10); in Room 4 was placed the interesting loan of Mogul and Rajput paintings received from the Maharaja Gaekwar of Baroda, G.C.S.I., mentioned on page 18; and in Room 6 (the Jewel Room) some progress has been made with a complete reclassification of the jewellery collections.

On the 12th December a deputation was received by the President from the Royal Asiatic Society, the India Society, and various other learned societies making representations in regard to the housing and staffing of the India Museum. In reply, the President, while expressing his agreement as to the desirability of new premises, in order that the valuable Indian exhibits may be properly shown, pointed out that the question of a site was a somewhat difficult one. The Government had recently bought the triangular block of land to the south-west of the Museum, but it had been decided that this site should be assigned to a building for the Royal College of Art. The question of a place for the Indian collections had been considered, but he was not in a position to make any statement at present beyond saying that it had been decided by the Government that the question should come up for further consideration as soon as it should become definitely known whether the London University was going to be removed from the premises belonging to the Imperial Institute which they now occupy. He thought that the questions of staffing raised by the deputation could more conveniently be considered at some future time.

#### (8) ADMINISTRATION.

The report of the small Departmental Committee which was appointed by the Board to inquire into and report on the system of Museum Inventories, records and machinery for stock survey (*see* Annual Report 1911, p. 13) has been received, and some of the recommendations have been brought into effect. In regard to the other recommendations, experiments are being made with a view to reorganisation where necessary.

#### (9) PUBLICATIONS AND PHOTOGRAPHS.

A detailed account of the Principal Acquisitions in 1911 which was mentioned in the Prefatory note to the Annual Report for 1911 was published. Guides were prepared and issued

in connection with the Exhibitions of the Dickens Collection and of the Collection of Tapestries, Carpets and Embroideries lent by the French Government. There were also issued revised editions of the Catalogue of English Ecclesiastical Embroideries, of the Guide to the Bethnal Green Museum, and of the handbill to that Museum, and reprints of the handbook of Japanese Pottery, and of the General Museum Guide. A revised edition of the Catalogue of Etchings, &c., by J. McN. Whistler was sent to press. 3,099 copies of the illustrated and 1,330 copies of the unillustrated Guide to the Museum were sold in 1912 as compared with 2,634 and 1,788 respectively sold in 1911.

8,134 photographs were sold during 1912 as against 5,712 in 1911.

#### (10) VISITORS AND STUDENTS.

The total number of visitors to the Museum, including the Indian Section, in 1912 was 501,689 on weekdays other than Students' days, 129,954 on Students' days on which an admission charge of 6d. is made to visitors to the Main Buildings not being holders of donors' or students' tickets, and 98,508 on Sundays, giving a total of 730,151. In 1911 the total number was 752,570, of whom 125,191 attended on Students' days and 110,706 on Sundays. The total number of visitors to the Indian Section was 123,771 in 1912 and 87,365 in 1911. It will be observed from the tables on page 23 that there was a marked diminution in attendance during weekdays in March 1912 as compared with March 1911. The Museum was closed on the afternoon of the 4th and on the 5th of March, but the restrictions which were imposed in the case of other Museums during that month no doubt gave rise to a mistaken idea that the Victoria and Albert Museum was closed for more than the days above named. There was also a large decrease in the attendance on Sundays in April and May, due possibly to the fine weather then prevailing. On the other hand, there was a marked increase in attendances during August, September, and October; this may have been partly due to the attraction of the exhibition of French Tapestries mentioned at page 16. The increase in the figures of attendance in the Indian Section is to be explained partly by the presence of the Royal Loans, and also by the fact that for the first half of the year 1911 the galleries were undergoing redecoration, and in consequence were not all accessible to the public.

It is satisfactory to record that the average attendance on Students' days during 1912 shows an advance on that of the year 1911, and that the number of visitors to the Students' rooms continues to show an increase. In the Students' room of the Department of Engraving, Illustration and Design the number of students for the year was 4,049 as compared with 3,514 during the year 1911, showing an increase of 535, and

the weekly average was 77 as compared with a little more than 69 in the previous year. The number of visitors to the Students' room of the Department of Textiles was 1,960, more than double the number (886) of 1911.

The total number of attendances of readers in the Library was 14,944, which is less than the number (16,467) recorded in 1911. The decrease is to be explained to a great extent by the above-mentioned circumstances which affected the whole Museum, and by the fact that the Reading Rooms were closed until 20th January. The requisitions by readers dealt with during the year numbered 49,795, involving the issue of 47,318 volumes, and 2,477 portfolios or boxes of photographs. 382 visits for the purpose of consulting books in the Dyce and Forster Libraries were recorded, and the number of printed books and manuscripts issued was 1,258. These numbers were also affected by the causes above-mentioned. There were 501 issues of Prints and Drawings from these Bequests to students in the Department of Engraving, Illustration and Design.

In the Department of Paintings permits to copy 343 paintings and miniatures were issued to 174 different students, who made 3,440 attendances. The number of students was 239 in 1910 and 199 in 1911. The decrease is attributable to the fact that more than half of the collection of watercolours was not on exhibition. Permits to copy 87 watercolours in the main collection were issued, as compared with 116 in 1911 and 249 in 1910. From the 27th September, Room 90 was made available for students desiring to copy watercolours in the main collection, and as a result the attendances of students during the last four months of the year showed an increase over the figures for the corresponding month of the previous year. The average daily attendance of students during the year was slightly lower than in 1911.

Detailed figures of the attendance of visitors at the Museum, issue of students' tickets during the years 1910, 1911, and 1912, will be found on page 23.

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## PART II.

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### CIRCULATION DEPARTMENT.

The records of the past year show a marked advance in every branch of the Circulation work: 63,569 objects were circulated during the year—an increase of 6,637 on those issued in 1911; 24,069 examples were lent to 98 provincial museums as against 22,734 to 90 museums in the preceding year; and in the case of Schools of Art the number rose from 33,801 in 1911 to 38,332 in 1912. The number of objects lent to Temporary Exhibitions rose from 397 in 1911 to 1,168 in 1912.

The following comparative statements show the details of loans for the years 1911 and 1912 :—

—	Number of Museums and Exhibitions.	Number of Objects.	Number of Drawings, &c.
1911 - -	96	19,005	4,126
1912 - -	106	20,664	4,573

—	Number of Schools of Art and Art Classes.	Number of Objects.	Number of Drawings, &c.	Number of Books.	Number of Lantern Slides.
1911 -	295	14,372	15,149	634	3,646
1912 -	306	15,662	16,517	922	5,231

A still larger number of objects would have been issued on loan had there been sufficient to meet all the demands.

It is interesting to note that the number of visitors to Museums and Exhibitions which received loans of objects from the Board was 7,266,736.

Collections of objects were sent for the first time to Birkenhead, Heywood, and Ramsgate Museums, and paintings to Accrington and Newark Art Galleries.

Loans of objects to the Museums at Accrington, Dewsbury, Kingston-upon-Thames, and St. Albans have been discontinued.

There has been an increased demand for grants in aid of the purchase of works of art for local museums. Applications were received from 18 museums in 1912, and grants were made to the amount of 93*l.* 15*s.* 3*d.* towards the purchase of objects which cost 2,110*l.* 7*s.* 9*d.* In the previous year 15 museums received 712*l.* 5*s.* in respect of examples which cost 1,454*l.* 15*s.* 7*d.*

Three hundred and ten visits were paid by Art Masters and Curators to the Circulation Collections at the Victoria and Albert Museum. The practice of sending these officials to make their own selection of examples, which has manifest advantages, is on the increase.

The Officers of the Circulation Department visited 178 provincial institutions as against 159 in the previous year.

As stated above the increase in the number of objects circulated was 6,637. The total number of examples added to the Circulation Collections during the year was 1,476.

## PART III.—APPENDICES.

I.—STATEMENT OF THE NUMBER OF VISITORS TO THE  
VICTORIA AND ALBERT MUSEUM IN THE YEARS 1910, 1911, AND 1912.

Month.	Weekdays.			Sundays.		
	1910.	1911.	1912.	1910.	1911.	1912.
January - - -	72,837	54,512	47,169	8,709	6,345	6,016
February - - -	65,028	47,130	44,917	10,638	9,160	7,833
March - - -	95,676	59,905	39,397	14,192	11,437	10,597
April - - -	75,754	74,279	63,425	14,023	12,599	7,217
May - - -	61,867	43,100	50,744	14,778	10,151	7,601
June - - -	61,192	57,688	49,672	11,292	10,303	11,962
July - - -	77,306	49,350	51,563	17,900	9,812	7,723
August - - -	85,339	63,588	87,810	13,198	7,923	10,636
September - - -	59,317	48,122	54,369	11,242	9,467	11,192
October - - -	63,491	49,062	49,830	11,860	11,382	7,530
November - - -	46,676	46,218	47,216	5,753	6,069	4,984
December - - -	62,038	48,880	45,531	4,486	6,058	5,217
Totals - - -	829,521	641,864	631,643	138,071	110,706	98,508

## Average Attendance.

	1910.	1911.	1912.
Weekly (excluding Sundays) -	15,952	12,344	12,070
Sundays - - - - -	2,707	2,129	1,894

## Average Attendance on Students' Days (Pay Days).

Month.	1910.	1911.	1912.
January - - - - -	573	459	523
February - - - - -	672	479	543
March - - - - -	618	682	520
April - - - - -	752	619	541
May - - - - -	625	545	561
June - - - - -	742	639	781
July - - - - -	943	714	856
August - - - - -	997	833	1,017
September - - - - -	732	650	920
October - - - - -	587	586	669
November - - - - -	489	528	582
December - - - - -	356	375	457

II.—NUMBER OF STUDENTS' TICKETS ISSUED. (These figures include  
some free tickets given to others than students (*e.g.*, lenders.)

1910.	1911.	1912.
2,174	2,576	2,791



III.—(i) LIST OF PROVINCIAL MUSEUMS AND EXHIBITIONS,  
SHOWING THE NUMBER OF OBJECTS LENT, &C., AND THE AMOUNT OF  
GRANT-IN-AID (IF ANY) MADE BY THE BOARD OF EDUCATION  
TOWARDS THE PURCHASE OF OBJECTS.

(a) *Museums.*

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.	Amount of Grant-in- Aid.
					£ s. d.
Aberdeen - - - -	303	19	366	106,032	—
Accrington Museum - -	137	3	52	1,023	—
Accrington Art Gallery -	—	12	253	6,310	—
Aylesbury - - - -	126	—	—	7,165	—
Bangor - - - -	112	—	310	4,880	—
Bath - - - -	239	85	243	27,084	—
Belfast - - - -	344	139	304	138,370	54 18 9
Beverley - - - -	297	299	312	14,450	—
Birkenhead - - - -	102	26	180	21,724	—
Birmingham - - - -	266	—	357	517,523	—
Blackburn - - - -	293	51	309	61,500	—
Blackpool - - - -	3	85	307	79,161	—
Bolton - - - -	—	99	58	5,760	—
Bootle - - - -	312	171	302	36,918	—
Bradford - - - -	216	—	315	600,000	—
Bristol - - - -	263	16	336	307,784	75 12 6
Burnley - - - -	248	386	315	90,636	—
Bury - - - -	159	9	311	44,896	—
Buxton - - - -	165	—	310	5,060	14 9 3
Camberwell - - - -	150	23	280	71,868	2 10 0
Canterbury - - - -	171	—	310	36,400	—
Carlisle - - - -	295	37	316	40,776	—
Chelmsford - - - -	238	—	310	9,415	—
Cheltenham - - - -	171	60	314	13,708	30 0 0
Chester - - - -	195	33	314	49,196	—
Cork - - - -	247	93	—	3,752	—
Derby - - - -	237	86	289	115,831	—
Devonport - - - -	296	92	308	25,878	—
Dewsbury - - - -	47	7	296	16,875	—
Doncaster - - - -	107	240	297	87,137	—
Dover - - - -	287	10	255	31,082	—
Dublin - - - -	615	217	—	278,857	—
Dundee, Albert Institute -	281	12	358	264,308	—
Dundee, Dudhope Park -	102	36	364	118,772	—
Eastbourne - - - -	73	—	277	48,051	—
Edinburgh - - - -	1,457	257	—	412,517	—
Exeter - - - -	204	135	304	84,294	21 5 0
Folkestone - - - -	72	12	312	27,438	—
Glasgow Green (People's Palace). - - - -	248	—	366	319,574	—
Glasgow Camphill - - -	304	—	366	73,301	220 0 0
Glasgow Tolleross - - -	251	—	366	93,097	—
Greenock - - - -	215	23	271	11,512	—
Halifax - - - -	141	—	312	67,380	—
Hastings - - - -	300	1	306	37,900	—
Heywood - - - -	117	143	84	6,183	—
Hull - - - -	267	—	355	161,820	—
Isoswich - - - -	206	16	313	9,990	12 6 8
Keswick - - - -	94	59	314	3,531	—
Kidderminster - - - -	235	26	167	3,558	—
Kings Lynn - - - -	99	37	299	8,606	—
Kingston-on-Thames - -	130	—	—	1,600	—
Leeds - - - -	202	9	246	152,038	—

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.	Amount of Grant-in- Aid.
					£ s. d.
Leek - - - -	178	—	310	5,126	—
Leicester Corporation Museum.	74	5	350	138,776	—
Leicester, School of Art Museum.	278	—	—	65,040	—
Lincoln - - - -	203	—	268	3,170	—
Macclesfield - - - -	97	163	312	30,378	—
Maldstone - - - -	137	—	311	129,555	—
Manchester, School of Art Museum.	313	137	280	6,236	—
Manchester, Whitworth Institute.	—	9	64	26,119	—
Merthyr Tydfil - - - -	242	68	329	19,511	10 0 0
Newark - - - -	—	40	275	10,070	—
Newcastle-on-Tyne - - - -	266	44	363	105,032	26 13 4
Newport (Mon.) - - - -	200	—	265	16,974	—
Northampton - - - -	6	34	212	11,863	—
Nottingham - - - -	163	—	365	333,455	12 9 3
Oldham - - - -	115	—	294	86,990	11 10 0
Perth - - - -	133	—	302	31,235	—
Plymouth - - - -	223	—	364	61,518	—
Poole - - - -	228	4	299	4,427	—
Preston - - - -	169	—	360	62,220	25 14 0
Ramsgate - - - -	87	24	31	4,176	—
Reading - - - -	242	—	311	125,689	—
Rochdale - - - -	175	—	295	51,741	—
Rotherham - - - -	257	37	313	54,512	—
Rugby - - - -	160	40	80	7,085	—
St. Albans - - - -	118	—	63	2,213	—
Salford - - - -	252	65	321	63,461	74 0 4
Sheffield (High Hazel-) - -	190	15	365	42,393	168 9 0
Sheffield (Weston Park) -	295	67	313	233,303	
Sheffield, School of Art Museum.	156	—	199	5,040	—
Stockport - - - -	173	1	359	45,794	—
Stoke-upon-Trent :—					
Burslem - - - -	183	31	237	11,213	119 19 11
Hanley - - - -	266	20	310	29,239	
Stoke - - - -	193	6	304	25,155	
Tunstall - - - -	116	18	308	3,754	
Sunderland - - - -	231	25	292	140,832	—
Swansea - - - -	339	16	307	55,565	19 10 0
Truro - - - -	206	25	308	14,929	—
Warrington - - - -	176	—	311	52,917	35 6 6
Wednesbury - - - -	202	73	312	19,395	—
West Bromwich - - - -	172	7	365	24,293	—
Weston-super-Mare - - - -	69	18	312	12,428	—
Wolverhampton - - - -	235	21	361	90,994	—
Worcester - - - -	175	1	310	71,000	—
Worthing - - - -	165	—	315	71,014	—
Yarmouth - - - -	259	—	313	60,165	—
York - - - -	182	23	313	8,596	—
Total - - - -	19,968	4,101	—	7,266,736	934 15 3

*(b) Exhibitions.*

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days Open.	Number of Visitors.
Cardiff - - - - -	209	160	6	10,215
Kirkcaldy - - - - -	52	41	6	2,150
London, Crosby Hall - - - - -	---	12	25	980
Newcastle - on - Tyne, Armstrong College.	91	---	42	750
Wellington College - - - - -	84	---	5	742
Whitechapel Art Gallery - - - - -	1	74	40	80,000
Winchester College - - - - -	52	36	23	100 (+ students and friends).
Wrexham, Welsh National Eisteddfod	207	149	17	18,500
Total - - - - -	696	472	---	---

(ii) SUMMARY LIST OF LOANS TO PROVINCIAL MUSEUMS,  
EXHIBITIONS, SCHOOLS OF ART, ART CLASSES,  
AND OTHER INSTITUTIONS.

	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Books.	Number of Lantern Slides.
Provincial Museums (98) - - - - -	19,968	4,101	---	---
Exhibitions (8) - - - - -	696	472	---	---
Schools of Art, Art Classes, and other Institutions (306).	15,662	16,517	922	5,231
Total - - - - -	36,326	21,090	922	5,231

## IV.—LIST OF DONORS.

*Note.*—Brief descriptions of the objects presented will be found in the departmental lists of acquisitions, Table VII., p. 33 *et seq.*

- HER MAJESTY THE QUEEN.  
 MRS. E. A. ABBEY.  
 REV. A. S. ADAMS.  
 A. E. ANDERSON, Esq.  
 WORSHIPFUL COMPANY OF  
 ARMOURERS AND BRAZIER.  
 ARMSTRONG MEMORIAL COM-  
 MITTEE.  
 SIR GEORGE J. ARMYTAGE, Bart.  
 SIGNOR PROFESSOR QUINTERO DE  
 ATAURI.  
 J. F. BADELEY, Esq., A.R.E.  
 G. P. BAKER, Esq.  
 ELRINGTON BALL, Esq.  
 CAV. G. BALLARDINI.  
 MRS. MARGARET A. BARLOW.  
 MISS M. C. BARNETT.  
 OSWALD BARRON, Esq., F.S.A.  
 MRS. OSWALD BARRON.  
 B. T. BATSFORD, Esq.  
 MISS BAXTER.  
 MRS. BAYLIFF.  
 EGERTON BECK, Esq., M.A., F.S.A.  
 MRS. BEHRENS.  
 MISS G. LOWTHIAN BELL.  
 E. M. BELOE, Esq., F.S.A.  
 MONS. M. DE BERNOFF.  
 SIGNOR L. BELTRAMI.  
 DUKE OF BERWICK AND ALBA.  
 MONS. A. BICHET.  
 J. P. BLAKE, Esq.  
 A. T. BOLTON, Esq., F.R.I.B.A.  
 MONS. GOIREAU-BORDA.  
 T. BORENIUS, Esq., Ph.D.  
 TRUSTEES OF PUBLIC LIBRARY,  
 BOSTON.  
 MONS. M. P. BOTKINE.  
 MONS. L. BOULY DE LESDAIN.  
 SIGNOR BRAMBILLA.  
 R. E. BRANDT, Esq., F.S.A.  
 BRIGHTON MUSEUM AND ART  
 GALLERIES.  
 BRITISH COMMITTEE OF THE  
 BRUSSELS EXHIBITION.  
 TRUSTEES OF THE BRITISH MUSEUM.  
 C. BROADBENT, Esq.  
 MUSEUM OF THE BROOKLYN  
 INSTITUTE, NEW YORK.  
 M. YEATS BROWN, Esq., C.M.G.  
 COMMISSAIRE-GÉNÉRAL DE L'EXPO-  
 SITION DE BRUXELLES.  
 ROBERT BRYDEN, Esq., R.E.  
 FRANCIS BUCKLEY, Esq.  
 BURLINGTON FINE ARTS CLUB.  
 SIGNOR F. CANALI.  
 MISS C. A. CANNON.  
 MESSRS. CASSELL & Co., Ltd.  
 WALTER CHILD, Esq., A.R.S.M.  
 MISS ELLA R. CHRISTIE.  
 SIR A. H. CHURCH, K.C.V.O., F.R.S.  
 S. J. A. CHURCHILL, Esq., M.V.O.  
 E. B. ELLICE CLARK, Esq.  
 SOMERS CLARKE, Esq., F.R.I.B.A.,  
 F.S.A.  
 MONS. GUSTAVE CLAUSSE.  
 MRS. CLAY.  
 MRS. K. COOKSON.  
 DR. A. K. COOMARASWAMY.  
 A. WYNNE CORRIE, Esq.  
 J. D. CRACE, Esq., F.S.A.  
 EDWARD GORDON CRAIG, Esq.  
 MISS ELLEN M. CREAK.  
 W. CREWDSON, Esq.  
 GEOEGE CROFTS, Esq.  
 CECIL T. DAVIS, Esq.  
 R. A. P. DAVISON, Esq.  
 MONS. A. DEMARTAIL.  
 MONS. S. J. DEMOTTE.  
 T. L. DEVITT, Esq.  
 KENNETH DINGWALL, Esq., D.N.O.  
 CAMPBELL DODGSON, Esq., M.A.  
 MONS. J. DOUCET.  
 LADY EGERTON.  
 MESSRS. THOMAS ELSLEY, LTD.  
 C. B. FARMER, Esq.  
 MISS HELEN FARQUHAR.  
 MAJOR V. A. FARQUHARSON, F.S.A.  
 THE FINE ART SOCIETY, LTD.  
 THE LATE J. H. FITZHENNEY, Esq.,  
 F.S.A.  
 FITZWILLIAM MUSEUM, CAMBRIDGE.  
 STANHOPE A. FORBES, Esq., R.A.  
 MISS S. M. FORBES.  
 SIR H. G. FORDHAM.  
 MESSRS. FROST & LOCKE.  
 MRS. GARRIDO.  
 HON. LADY GATACRE.  
 MISS C. GAUDET.  
 MISS L. F. GILBARD.  
 COLONEL R. GOFF, R.E.  
 REV. A. B. GRIMALDI, M.A.  
 GEORGE C. HAITE, Esq., R.I.  
 REGINALD HALLWARD, Esq.  
 MISS E. HALSEY.  
 A. HAMILTON, Esq.  
 W. H. HAMMOND, Esq.

COLONEL H. B. HANNA.  
 HARLEIAN SOCIETY.  
 F. LEVERTON HARRIS, Esq.  
 THE LATE MISS HELEN PENDLETON  
 HARRIS.  
 E. HART, Esq.  
 R. TAYLOR HEAPE, Esq.  
 CHARLES HENMAN, JUN., Esq.,  
 A.R.I.B.A.  
 R. HEWITT, Esq.  
 G. F. HILL, Esq., M.A., F.S.A.  
 MRS. J. W. HINCHLEY.  
 MINISTRY FOR THE COLONIES.  
 HOLLAND.  
 P. H. HOOD, Esq.  
 MRS. MASSER-HORNIMAN.  
 COLONEL W. C. HORSLEY, V.D.  
 DR. O. JAEKEL.  
 W. H. JAMES, Esq.  
 SEÑOR J. JIJON Y CAAMAÑO.  
 G. JORCK, Esq.  
 MESSRS. FREDERICK KEPPEL & CO.  
 PROFESSOR LANTÉRI.  
 MISS ANNIE J. LAW.  
 MRS. LAWRENCE.  
 LADY LEES.  
 PROFESSOR W. R. LETHABY.  
 F.R.I.B.A., F.S.A.  
 ROLAND H. LEY, Esq.  
 MISS LINDSAY.  
 MRS. LINDSAY.  
 FRANK LISHMAN, Esq.  
 CORPORATION OF LONDON.  
 LONDON COUNTY COUNCIL.  
 C. LUND, Esq.  
 IAN MACALISTER, Esq., B.A.  
 D. MACNAUGHTON, Esq.  
 MANCHESTER CITY ART GALLERY.  
 JOHN RYLANDS' LIBRARY, MAN-  
 CHESTER.  
 MURRAY MARKS, Esq.  
 C. M. MARLING, Esq., C.B., C.M.G.  
 MONS. J. J. MARQUET DE VASSELLOT.  
 W. MARTIN, Esq.  
 S. MAVROJANI, Esq.  
 JAMES MCBEY, Esq.  
 MISS E. P. MCGHEE.  
 MAJOR L. C. R. MESSER.  
 KGL. SÄCHSISCHE PORZELLAN-  
 MANUFAKTUR, MEISSEN.  
 DR. HERBERT H. MILLS.  
 R. P. MISRA, Esq.  
 MRS. MOBERLEY.  
 ROBERT MOND, Esq.  
 THE LATE J. PIERPONT MORGAN,  
 Esq.  
 MESSRS. MORRIS & CO.  
 MRS. C. H. MURRAY.  
 NATIONAL ART-COLLECTIONS FUND.  
 THE MINISTER OF THE COLONIES,  
 THE NETHERLANDS.

THE LATE LADY DOROTHY NEVILL.  
 GROLIER CLUB, NEW YORK.  
 MRS. NEYROND.  
 CASTLE MUSEUM, NORWICH.  
 H. M. OFFICE OF WORKS.  
 THE LATE JAMES ORROCK, Esq., R.I.  
 DON D. J. DE OSMÁ.  
 A. A. DE PASS, Esq.  
 W. B. PATERSON, Esq.  
 PEASANT ARTS FELLOWSHIP.  
 JOSEPH PENNELL, Esq.  
 MISS L. F. PESEL.  
 H. J. PFUNGST, Esq., F.S.A.  
 FRANK PICK, Esq. (London Electric  
 Railway Co.).  
 COLONEL G. T. PLUNKETT.  
 MRS. PORTER.  
 BRISTOW POTTER, Esq.  
 MISS S. T. PRIDEAUX.  
 DR. W. A. PROPERT.  
 R. B. PROSSER, Esq.  
 DR. W. F. PURCELL.  
 W. DATHY QUIRKE, Esq.,  
 A.R.I.B.A.  
 SENHOR J. G. DO REGO.  
 A. E. RICHARDSON, Esq.  
 C. RICKETTS, Esq.  
 A. W. RIMINGTON, Esq., A.R.E.,  
 R.B.A.  
 A. LLEWELLYN ROBERTS, Esq.  
 W. ROBERTS, Esq.  
 MAURICE ROSENHEIM, Esq.  
 ROBERT ROSS, Esq.  
 MRS. ROSS.  
 C. D. ROTCH, Esq.  
 DR. H. J. RUTHERFORD.  
 MALCOLM C. SALAMAM, Esq.  
 WORSHIPFUL COMPANY OF SALTERS.  
 GEORGE O. SCORER, Esq., A.R.I.B.A.  
 N. SEELEY, Esq.  
 DR. C. G. SELIGMANN.  
 CHARLES D. SHERBORN, Esq.  
 WOESHIPFUL COMPANY OF SHIP-  
 WRIGHTS.  
 JHR. J. SIX.  
 SIR CECIL HARCOURT SMITH, LL.D.  
 LADY HARCOURT SMITH.  
 CAPTAIN R. SOAMES.  
 M. L. SOLON, Esq.  
 SIR ISIDORE SPIELMANN, C.M.G.  
 JULIUS SPIER, Esq.  
 R. PHENÉ SPIERS, Esq., F.R.I.B.A.,  
 F.S.A.  
 KONGL. VITTERHETS, HISTORIE OCH  
 ANTIQVITETS AKADEMIEN, STOCK-  
 HOLM.  
 NORDISKA MUSEET, STOCKHOLM.  
 E. F. STRANGE, Esq.  
 PROF. F. STUDNICZKA.  
 REV. F. H. TATHAM.  
 MISS H. H. TATLOCK.

GROSVENOR THOMAS, Esq.	ROWLAND WARD, Esq., F.Z.S.
HENRY YATES THOMPSON, Esq.	SOCIÉTÉ DE LA PROTECTION DES
EDWARD P. THOMSON, Esq.	MONUMENTS ANCIENS, WARSAW.
HARRY TIPPER, Esq.	THOMAS H. WATSON, Esq., F.R.I.B.A.
SYDNEY VACHER, Esq.	A. P. WATT, Esq.
AYMER VALLANCE, Esq., F.S.A.	B. H. WEBB, Esq.
WILLIAM VAUGHAN, Esq.	R. H. WEBB, Esq.
PRESIDENT OF THE INTERNATIONAL	FRAU OLGA J. WEGENER.
ART EXHIBITION. VENICE. 1912.	MRS. WESTON.
J. W. T. VINALL, Esq.	MRS. WHEATLEY.
MISS WALE.	SIR HARRY WILSON, K.C.M.G.
WILLIAM WALKER, Esq.	E. C. WILTON, Esq.
HENRY WALLIS, Esq.	HERR PAUL WOLTERS.
MISS ROSA WALLIS.	PERCY WOODS, Esq., C.B.
A. H. WARD, Esq.	A. B. YEATES, Esq., F.R.I.B.A.
MRS. CECIL WARD.	

## V.—LIST OF BEQUESTS.

*Note.*—For brief descriptions of the objects bequeathed, *see* the Departmental List of Acquisitions, Table VII.

T. FRANCIS DILLON CROKER, Esq.  
MISS E. F. J. MACKWORTH DOLBEN.  
MRS. MARIE ADELINE DUMERGUE.

## VI.—LIST OF CONTRIBUTORS OF LOANS.

### (a) *Main Collections.*

#### THEIR MAJESTIES THE KING AND QUEEN.

Harpsichord and stand, dated 1612. By Hans Ruckers, the Elder.  
Portable harmonium and trunk, 19th century.  
Upright grand piano, dated 1808.

#### THE AGENDA CLUB.

Japanese sword-blade by Yasutsuma ; 8th century.

#### W. C. ALEXANDER, Esq.

Additions to his collection of early Chinese pottery.

#### MRS. BAYLIFF AND MRS. CECIL WARD.

A collection of European and Chinese red stoneware.

#### R. H. BENSON, Esq.

Additions to his collection of early Chinese pottery and porcelain.  
Twenty figures of lacquered wood. Chinese.

#### RANDOLPH BERENS, Esq.

Collection of Chinese vases and other objects in "gold-splashed" bronze.

#### MONSIEUR JULES BLANCK.

Twenty-three specimens of needlepoint and pillow-made lace, Italian and French, 17th to 19th century.

#### THE RECTOR AND CHURCHWARDENS OF ST. GEORGE'S, BLOOMSBURY.

Silver-gilt flagon, chalice and paten. English, 1730.

#### G. C. BOWER, Esq.

Five pieces of English silver of the early part of the 18th century.

#### THE GOVERNORS OF BRIDEWELL HOSPITAL.

Communion Plate from the Chapel of Bridewell Hospital, chiefly of the year 1678.

#### MRS. FLORENCE BUSHELL.

A bowl and cover of Chinese porcelain.

THE COMMITTEE OF THE CAPETOWN CATHEDRAL MEMORIAL OF THE  
SOUTH AFRICAN WAR, 1899-1902.

Illuminated record of the names of those who died in the war.

E. B. ELLICE-CLARK, Esq.

A collection of Chinese glass of the 18th and 19th centuries.

MRS. G. L. CUMMING.

Five pieces of English silver, early 18th century.

KENNETH DINGWALL, Esq., D.S.O.

A statuette of St. Clément earthenware and a bowl of Chinese porcelain with enamelled decoration.

ALFRED DOBRÉE, Esq.

Two knife-blades (*Kodzuka*), spearhead and arrow-head, by famous Japanese smiths, also several Japanese works on sword-smiths.

LIEUT. T. DONNELLY, R.A.

Six Chinese glass lamps used in opium smoking.

LADY EGERTON.

Needlework picture, "The Finding of Moses," English, middle of 17th century.

Curtain and valance, embroidered in coloured worsteds on linen, English, late 17th century.

J. H. FITZHENRY, Esq.

Additions to his loan collection of sculpture, European pottery and porcelain, and a Limoges painted enamel plaque, signed "I.C.," with a subject from the story of Medea.

Hammered brass bowl, South German, 16th century.

A clock-watch by Edward East, English, 17th century.

P. H. FOLEY, Esq.

Standing salt-cellar, silver-gilt, English, 1567.

MRS. GARROD.

Curtain, valance and framed panel of silk brocade (with a large tassel), bearing the emblem and initial of the Emperor Napoleon I.. French (Lyons), 1809.

MISS M. B. GERRARD.

Two plates of Nantgarw porcelain of the early 19th century.

LADY GORST.

Turkish velvet, tent-border from Turkestan, and Oriental embroideries.

HARVEY HADDEN, Esq.

Five pieces of English silver, early 18th century.

H. P. HARRIS, Esq., M.P., D.L.

An earthenware stove tile moulded in relief with the arms of King Henry VII. and his Queen, German, about 1500.

K. M. HEALE, Esq.

Bracket clock, English, c. 1736, by Robert Markham.

C. J. JACKSON, Esq., F.S.A.

Collection of English silver spoons, and English and Scotch silver, also some pieces of Continental silver.

J. G. JOICEY, Esq.

English jewellery of the first half of the 19th century, watches, etc.

Additions to his collection of European pottery and porcelain.

Cover of a snuff-box, ivory, French, 18th century.

"Vernis-Martin" box, French, first half of 18th century.

Five Boxes for counters, French, 18th century.

Cigar-case, lacquered, French, early 19th century.

MONSIEUR D. KELEKIAN.

Additions to his collection of early Persian pottery and metalwork

LIEUT.-COLONEL G. B. CROFT-LYONS, F.S.A.

The Resurrection, alabaster relief, English (Nottingham School), late 14th century.

The Martyrdom of St. Peter, alabaster relief, English (Nottingham School), 15th century.

MRS. A. RAMSAY MACDONALD.

A collection of European porcelain statuettes.

E. R. D. MACLAGAN, ESQ.

Madonna of Einsiedeln, pipeclay statuette, German, dated 1606.

C. M. MARLING, ESQ., C.B., C.M.G.

Additions to his collection of near Eastern earthenware.

Three brass astronomical instruments.

G. W. MARRIOTT, ESQ.

Silver dish and cover, German, second half of the 17th century.

ADMINISTRATION DU MOBILIER NATIONAL, PARIS.

Seven tapestries from Raphael's frescoes in the Stanze of the Vatican, woven at the Gobelins factory between the years 1682 and 1714.

Four large woollen pile carpets made for King Louis XIV. at the Savonnerie factory in the latter half of the 17th century.

Collection of twenty-nine velvets, brocades and embroidered silk hangings, made at Lyons in the period of the Emperor Napoleon I.

J. PIERPONT MORGAN, ESQ.

A *garniture* of five vases of Meissen porcelain of the Herold period, two Persian earthenware bottles of the 13th century.

Additions to his loan collection of sculpture and ivory carvings.

THE LORD ST. OSWALD.

The Virgin and child with angels, relief in marble. By Agostino di Duccio (b. 1418; d. about 1481). Florentine, about 1440-1450.

THE DEAN AND CHAPTER OF ST. PAUL'S CATHEDRAL.

Alfred Stevens' model for the decoration in mosaic of the Dome of St. Paul's.

J. O. PELTON, ESQ.

A collection of Japanese lacquered boxes and an incense burner.

MRS. M. PENNINGTON.

A collection of Moustiers earthenware.

H. J. PFUNGST, ESQ., F.S.A.

Collection of Chinese and Japanese bronze water-droppers (*midzuike*).

COLONEL DUNCAN GEORGE PITCHER.

Two carvings: Royal Arms of England and a basket of flowers. About 1730. Probably by William Pitcher of Woolwich.

MR. AND MRS. REES PRICE.

A collection of English drinking glasses, chiefly of the 18th century.

W. G. RAWLINSON, ESQ.

An oil sketch by Peter de Wint.

EVAN ROBERTS, ESQ.

Collection of watch movements, 17th to early 19th century.

TRUSTEES OF THE ESTATE OF THE LATE MRS. ISABELLA SEYMOUR.

Group of snuff boxes.

A collection of miniatures.

MISS R. F. SPEID.

Three pieces of English silver, 18th century.

Eleven three-pronged forks.

SIR EDGAR SPEYER, BART.

Sepulchral effigy of a lady, carved and painted wood, Spanish (Andalusian), first half of 16th century.



J. TAKEUCHI, Esq.

Three examples of early Chinese carved jade.

MISS H. H. TATLOCK.

Seven oil paintings by Peter de Wint and four by William Hilton, R.A.

SIR CHARLES AND LADY WALDSTEIN.

Cope, chasuble and two dalmatics of red velvet, with embroidered orphreys. Early 16th century. Said to have been given by the Emperor Charles V. to the Cathedral of Burgos.

Brocade woven in silk and gold. Probably German, 15th century.

Fourteen fragments of garments and wrappings from burying-grounds in Egypt.

MRS. CECIL WARD AND MRS. BAYLIFF.

A collection of European and Chinese red stoneware.

(b) *Indian Collections.*

THEIR MAJESTIES THE KING AND QUEEN.

A series of caskets and addresses presented to their Majesties during their visit to India, gifts from the Maharaja of Nepal, the Begam of Bhopal, and the Sultans of Lahej, Shehr, and Mokalla, and a collection of objects from Windsor Castle and Buckingham Palace, including—

A bedstead (*charpai*) of enamelled silver, formerly the property of Tipu Sultan of Mysore (1782-1799); Kashmir, 18th century.

A bedstead (*charpai*) of carved and turned ivory; Kotah, Rajputana, 18th or early 19th century.

Twelve silver shamiyana-poles repoussé and chased: Delhi or Kashmir, 19th century.

Two cabinets of carved sandalwood: Mysore, Madras, 19th century.

A box of carved sandalwood; Surat, Bombay, 19th century.

An ivory case containing two letters sent in 1875 by King Mindon Min of Burma (1853-1878) to His Majesty King Edward VII. when Prince of Wales.

Twenty-four textiles including kincobs (*Kimkhwab*) and embroideries; chiefly Tanjore, Madras, 19th century.

Six palm-leaf fans embroidered and painted; Tanjore, Madras, 19th century.

H.H. THE MAHARAJA GAEKWAR OF BARODA, G.C.S.I.

A selection of 101 Mogul and Rajput paintings from his collection deposited in the Baroda State Museum, ranging in period from the 17th-19th centuries, and containing among many others illustrations of the following notable subjects:—

Akbar the Great (1556-1605) in Agra Palace.

Shah Jahan (1628-1658) witnessing an elephant-fight.

Krishna, the Divine Cowherd, flute-playing whilst Radha swims the Yamuna river.

The bathing-ghat of a Savaite temple.

Coronation of Rama and Sita in Ayodhya City.

Zulaika presenting Yusuf to her friends.

Muhammad's Night Journey to Paradise on the winged steed Buraq.

The last meeting of Laila and Majnun.

Palace revels during the *Holi* Festival.

The Mogul Emperor Farrukh-siyar (1713-1719) travelling in state.

Ladies celebrating the *Divali* or "Feast of Lights."

Krishna playing his flute beneath the Kadamba-tree.

H.H. PRINCE FREDERICK DULEEP SINGH, M.V.O.

Oil painting, "The Court of Lahore," by August Schoefft, a scene at a durbar held about 1838 by Maharaja Ranjit Singh (1799-1839).

DR. A. K. COOMARASWAMY.

An 18th century book, "*Nala Damayanti*," containing 48 line-and-wash drawings of the Rajput (Kangra or *Pahari*) school.

Twenty-four Indian paintings illustrating the Mogul and Rajput (*Rajasthani* and *Pahari*) schools.

Early bronze figures representing Avalokitesvara and Jambhala from Ceylon and Nepal.

Examples of Sinhalese and Tibetan metalwork.

R. O. WINSTEDT, Esq.

Fifty-one examples of silversmiths' work collected in Perak, Federated Malay States, including covered water-bowls (*butil bertutup*), betel-boxes (*chembul*), lime-boxes (*pekapat*), and pillow ornaments (*muka bantal*).

Fifteen varieties of the Malay keris, two short daggers (*tumbok lada*), and an embroidered velvet keris-pillow (*bantal keris*), also collected in Perak. A sarong of gold brocade from Sumatra.

## VII.—LIST OF ACQUISITIONS.

### I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

#### (a) GIFTS.

Part of an incised tomb-slab; an angel with a candle. French; 13th centy. A. 5.

*Given by Monsieur S. J. Demotte.*

Alfred Stevens; plaster cast of the bronze bust by Professor Lantéri. English; dated 1911. A. 6.

*Given by Professor Lantéri.*

The Virgin; statuette in painted wood. South German; late 14th centy. A. 8.  
St. Roch; statuette in painted wood. South German (probably Tyrolese); early 16th centy. A. 9.

*Given by F. Leverton Harris, Esq.*

Fountain figure; plaster cast from a sketch by Alfred Stevens. A. 18.

Group of struggling figures; plaster cast from a sketch by Alfred Stevens. A. 19.

*Given by C. Ricketts, Esq.*

Priam and Achilles; relief in red marble. Perhaps Italian; 16th centy. A. 20.

*Given by H. J. Pfungst, Esq.*

Medal: Max Rosenheim. By Spicer Simpson. A. 23.

*Given by Maurice Rosenheim, Esq.*

Medal: John Hunter. By Leonard Charles Wyon. A. 24.

*Given by A. H. Ward, Esq.*

Medal: George IV. as Prince of Wales. By Bennett. A. 25.

*Given by R. Hewitt, Esq.*

Medal: Senhor Lauro Sodré. By Senhor J. G. do Rego. And two electrotypes. A. 26 to A. 26B.

*Given by Senhor J. G. do Rego.*

Mother and child; terra-cotta. By Jules Dalon. A. 27.

*Given by Miss S. Mary Forbes.*

The Virgin and Child; marble relief. North Italian; early 16th centy. A. 28.

*Given by Miss Lindsay.*

Thomas Armstrong, C.B. Bronze bust by D. McGill. A. 30.

*Given by the Armstrong Memorial Committee.*

(b) BEQUESTS.

The Deposition; carved wood group. German (Middle Rhenish?); about 1520. A. 15.

Two kneeling angels. carved limewood. By Tilmann Riemenschneider. German (Franconian); about 1510. A. 16, A. 17.

*Purchased out of the funds bequeathed by Captain H. B. Murray.*

(c) PURCHASES.

The Virgin; fragment of an ivory relief (cf. A. 4—1910). Byzantine; 10th to 12th centys. A. 1.

St. Christopher; alabaster relief. English (Nottingham School); 15th centy. A. 2.

St. Etheldreda (?); alabaster relief. English (Nottingham School); 15th centy. A. 3.

Model of the apse of a church: wood and gesso. Italian; about 1700. A. 4.

Valour and Cowardice; original model in dried clay by Alfred Stevens. A. 7.

Recumbent effigy; a knight of the de Lucy family. Sandstone, with gesso decoration, painted and gilt. From Lesnes Abbey. English (London School); about 1320-1340. A. 10. (A. 10 to A. 13, 60l.)

Capital and shaft; stone. From Lesnes Abbey. English; late 12th centy. A. 11.

Capital; stone. From Lesnes Abbey. English; late 12 centy. A. 12.

Capital; stone. From Lesnes Abbey. English; late 12 centy. A. 13.

Architectural detail: carved stone with a grotesque figure. From the Hôtel de Ville, Paris. French; first half of 16th centy. A. 14.

Seated figure; lacquered wood. Chinese. A. 21.

Chessman: a king; walrus ivory. German; 15th centy. A. 22.

Casket; wood overlaid with pierced bone plaques. Probably French prisoners' work; about 1800. A. 29.

REPRODUCTIONS.

(a) Gifts.

Two plaster casts: heads of angels. The originals form part of the frieze of the Pazzi Chapel. Church of Santa Croce, Florence, and are generally ascribed to Desiderio da Settignano. Florentine; middle of 15th centy. A. 1912—2, 3.

*Given by B. H. Webb, Esq.*

(b) Purchase.

Plaster cast, gilt; recumbent effigy of Henry III. The original is on the monument in Edward the Confessor's Chapel, Westminster Abbey, and is the work of Master William Torel. English; late 13th centy. A. 1912—1.

## II.—DEPARTMENT OF CERAMICS.

### (a) GIFT.

- Bowl. Chinese. Celadon-glazed porcelain. C. 186.  
*Given by the Rev. A. S. Adams.*
- Jelly-mould. Wedgwood's cream-coloured earthenware; 18th centy.  
C. 304.  
*Given by Mrs. Margaret A. Barlow.*
- Ten specimens of German *milchglas* with purple mottling, two of French faience, a Bayreuth stoneware bowl and a Schramberg earthenware plate.  
C. 161 to 174.  
*Formerly the property of the late Mrs. John Lane Shrubbs, given by her daughters, Mrs. Bayliff and Mrs. Cecil Ward.*
- Group of white Vienna porcelain, two other specimens of German porcelain, and eleven of Marseilles, Aprey, Niderviller and Delft faience, of the 18th centy. C. 9 to 17, 153 to 157.  
*Given by Monsieur Albert Bichet.*
- Collection of 53 English wine-glasses of the late 17th and first half of 18th centy., a glass tankard with a coin in the base and six other specimens of English glass. C. 23 to 26, 233 to 285, 299 to 301.  
*Given by Francis Buckley, Esq.*
- Two specimens of Schramberg earthenware and a plate of Kiev earthenware, 19th centy. C. 19, 20 and 204.  
*Given by Miss Ella R. Christie.*
- Two glass vases, Chinese. C. 316, 317.  
*Given by E. B. Ellie Clark, Esq.*
- Wine-glass, English, 18th centy. C. 312. *Given by Mrs. K. Cookson.*
- Two architectural ornaments in the form of dragons, yellow-glazed earthenware. Chinese. Ming dynasty. C. 363, 364.  
*Given by George Crofts, Esq.*
- Cup and a milk-jug of Ludwigsburg porcelain, five specimens of Creil earthenware, three plates of Bristol delft ware, two dishes of Montelupo maiolica and 13 other specimens of European and Oriental porcelain and earthenware. C. 7, 8, 132 to 135, 190, 231, 232, 305 to 309, 319 to 329.  
*Given by Kenneth Dingwall, Esq., D.S.O., through the National Art Collections Fund.*
- Six specimens of English and Continental porcelain and stoneware, three English wine-glasses of the 19th centy. and a Bristol glass brandy-bottle. C. 187, 188, 291 to 298.  
*Given by C. B. Farmer, Esq.*
- A pair of large figures of lions, Rouen earthenware, 18th centy. C. 314, 315.  
*Given by J. H. Fitzhenry, Esq.*
- Two Swansea earthenware plates with blue printed decoration. C. 311, 318.  
*Given by Messrs. Frost and Locke.*
- Scent-bottle of blue jasper ware, Staffordshire, late 18th centy. C. 1.  
*Given by the late Miss Helen Pendleton Harris.*
- Bottle and tumbler of Netherlandish enamelled glass of the 18th centy. C. 4, 5.  
*Given by E. Hurt, Esq.*

Lowestoft porcelain bowl of the 18th centy., and seven other specimens of English and Continental porcelain and earthenware. C. 147 to 152, 302, 303.

*Given by Roland H. Ley, Esq.*

Unglazed earthenware ewer (incomplete) with figures in relief, early Persian. C. 18.

*Given by C. M. Marling, Esq., C.B.*

Collection of fragments of Hispano-Moresque earthenware found on the site of potteries at Mánises, near Valencia. C. 205 to 215.

*Given by Don G. J. de Osmo.*

Stoneware cup with bluish-green glaze from Corea. Probably early Chinese. C. 227.

*Given by W. B. Puterson, Esq.*

Chinese porcelain plate, about 1800. C. 136.

*Given by Dr. W. F. Purcell.*

Three ointment jars of Lambeth delft ware. C. 288 to 290.

*Given by Dr. H. J. Rutherford.*

Handle of a vase of Chinese *Chun yao* porcelain of the Sung dynasty and an unglazed vase of the Han dynasty. C. 228, 286.

*Given by Julius Spier, Esq.*

Fragment of Flemish stained glass of the early 16th centy. C. 22.

*Given by Grosvenor Thomas, Esq.*

Cup and saucer of Wedgwood's earthenware, early 19th centy. C. 313.

*Given by Edward P. Thomson, Esq.*

Large model of a tobacco-pipe. Nailsea glass, 19th centy. C. 189.

*Given by Mrs. Weston.*

English drinking-glass of the 18th centy. C. 21.

*Given by Percy Woods, Esq., C.B.*

#### (b) BEQUESTS.

Collection of Chinese and Japanese porcelain and European earthenware, porcelain and enamels. C. 28 to 131.

*Bequeathed by Mrs. Marie Adeline Dumergue.*

Two large Chinese porcelain vases of the K'ang Hsi period, painted in blue, and a bowl of Japanese Imari porcelain. C. 158 to 160.

*Bequeathed by Miss E. F. J. Muckworth Dolben.*

Nymphenburg white porcelain figure. C. 199.

*Purchased out of the funds bequeathed by Captain H. B. Murray.*

#### (c) PURCHASES.

Panel, stained glass, painted with a shield of arms. Swiss; early 16th centy. (75l.) C. 2.

Plate, porcelain, with bluish-green glaze. Chinese, Sung dynasty. C. 3.

Bottle, dark green glass with inlaid decoration in white. Saracenic. C. 6.

Vase, earthenware, with turquoise-blue glaze, from Rakka. Early Syrian. C. 27.

Four bowls, enamelled earthenware, painted in purple and turquoise-blue. from Orvieto. Italian, 15th centy. C. 175 to 178.

Five bowls and an inkstand, earthenware, from Samarkand. Central Asian. 9th or 10th centy. C. 179 to 184.

Bowl, porcelain, with crackled celadon glaze. Chinese, Ming dynasty. C. 185.

Bottle, earthenware, painted in brown lustre, from Rakka. Early Syrian. C. 191.

Vase, earthenware, painted in black under a turquoise-blue glaze. Early Syrian. C. 192.

- Vase and Cover, enamelled earthenware, painted in blue in the Chinese style, by Ghisbrecht Lambrechtse Kruyk. Dutch (Delft), about 1670. (200*l.*) C. 193.
- Three panels of earthenware tiles, painted in blue. Dutch (Delft), about 1700. C. 194 to 196.
- Bottle, glass, with applied decoration, found at Aleppo. Ancient Roman. C. 197.
- Bowl, earthenware, with lustre decoration, from Rakka. Early Syrian. C. 198.
- Panel, stained glass, the Triumphal Entry into Jerusalem. English, about 1300. (250*l.*) C. 200.
- Panel, stained glass, part of a canopy. English, 14th centy. C. 201.
- Panel, painted glass, with two kneeling figures and an inscription. English, 14th centy. (120*l.*) C. 202.
- Panel, stained glass, with a shield of arms. English, 14th centy. C. 203.
- Vase, earthenware, with relief decoration and dark blue glaze. Persian, 13th or 14th centy. (Taylor Collection, 77*l.* 3*s.* 6*d.*) C. 216.
- Ewer, earthenware, with yellow glaze and brass mounts. Persian, 16th or 17th centy. (Taylor Collection.) C. 217.
- Jar, earthenware, painted with a leaf design in blue. Persian, 15th or 16th centy. (Taylor Collection.) C. 218.
- Drug-vase, earthenware, painted in colours. Persian, 13th centy. (Taylor Collection, 68*l.* 7*s.* 1*d.*) C. 219.
- Ewer, earthenware, with pierced decoration and coloured glazes, mounted in brass. Persian, 16th or 17th centy. (Taylor Collection, 220*l.* 10*s.*) C. 220.
- Model of a granary, green-glazed earthenware. Chinese, Han dynasty. C. 221.
- Jar, brown stoneware, with slip decoration in relief. Chinese, Sung dynasty. C. 222.
- Ewer, stoneware, with greenish glaze. Chinese, T'ang dynasty. C. 223.
- Pair of funeral vases with covers, with applied reliefs. Chinese, Sung dynasty. C. 224, 225.
- Vase, porcelain, with streaked purple glaze. Chinese, Chün-chou, Sung dynasty. C. 226.
- Plate, porcelain, painted in blue under a celadon-green glaze. Chinese, 18th centy. C. 230.
- Wine-glass, engraved with Chinese figures. English or Dutch, about 1740. C. 237.
- Bowl, earthenware, painted with interlaced ornament, from Samarkand. Central Asian, 9th or 10th centy. C. 310.
- Thirty-three specimens of Korean porcelain. C. 330 to 362.
- Water-pot in the form of a peach, porcelain, covered with a celadon glaze. Chinese, Sung dynasty. C. 363.
- Figure, green-glazed stoneware. Chinese, Han dynasty. C. 364.
- Ink-tablet, porcelain. Chinese, Sung dynasty. C. 365.
- Hand-warmer, porcelain. Chinese, 19th centy. C. 366.
- Vase, stoneware, moulded in relief and covered with a greenish-brown glaze. Chinese, Ming dynasty. C. 367.
- Nineteen ridge-tiles surmounted by statuettes, earthenware with coloured glazes, from Peking. Chinese, Ming dynasty. C. 368 to 386.
- Fragment of architectural decoration, earthenware, covered with a turquoise-blue glaze, from the Summer Palace, Peking. Chinese, Ming dynasty. C. 387.
- Thirteen fragments of architectural decoration, earthenware with coloured glazes, from Peking and Mukden. Chinese, Ming dynasty. C. 388 to 400.
- Vessel in the form of a carp, unglazed earthenware. Chinese. C. 401.

Four medallions, Wedgwood's black basaltes ware. English, late 18th centy. C. 137 to 140.

Medallion, Wedgwood's blue jasper ware. English, late 18th centy. C. 141.

Intaglio, Wedgwood's black basaltes ware. English, late 18th centy. C. 142.

Fragment, porcelain. English (Plymouth), 18th centy. C. 143.

Fragment, porcelain. French, late 18th centy. C. 144.

Fragment, earthenware. English (Staffordshire), 17th centy. C. 145.

Plate, enamelled earthenware, painted in blue, by Louwys Fictorsz. Dutch (Delft), about 1700. C. 146.

*The 10 objects C. 137 to 146 were transferred from the Museum of Practical Geology.*

### III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

*Note.*—A detailed catalogue of all the additions to this Department is printed separately.

#### (a) GIFTS.

Pen drawings (2) for Illustration, by E. A. Abbey, R.A.

*Given by Mrs. Abbey, in memory of the late E. A. Abbey, Esq., R.A.*

Pencil drawings (3) for Book Illustration, by J. W. North, A.R.A.

Drawings (5), by James Ward, R.A.

Japanese Kakemono, by Korin.

Albums (8) of Japanese designs for Lacquer and Metal Work.

*Given by A. E. Anderson, Esq.*

Original etchings (2), by D. Y. Cameron, A.R.A.

*Given by an Anonymous Donor.*

A silk handkerchief, with a printed plan of Newmarket Heath.

*Given by Sir George J. Armytage, Bart.*

Book-plates (11), by H. John Fausshawe Badeley, A.R.E.

*Given by the Artist.*

Panel of Engraved Ornament, by Simon Gribelin.

Ornamental vases (6), etched by F. P. Nodder.

*Given by B. T. Batsford, Esq.*

Photographs (10) of the original drawings for F. Goya's etchings, "The Caprices."

*Given by Signor F. Canali.*

Collection of Prints, Drawings, etc., of details of Westminster Abbey.

*Given by Somers Clarke, Esq., F.R.I.B.A., F.S.A.*

Collection of working designs, tracings, etc., of Furniture, Decoration, Textile Fabrics, etc., by A. W. Pugin, Owen Jones, J. G. Crace, and the donor.

*Given by J. D. Crace, Esq., F.S.A.*

Japanese colour-print, by Hiroshige I.

*Given by W. Creadson, Esq., F.S.A.*

Proof of the Certificate etched by Frank Brangwyn, A.R.A., R.E., for the Shipping Federation of the Port of London.

*Given by T. L. Deritt, Esq.*

Collection of Proof Woodcuts, etc., by the late W. H. Hooper, of Initial Letters, Seals, Monograms, etc.

*Given by Campbell Dodgson, Esq., M.A.*

A Trade Pattern-Book (priced) of 18th century engraved designs for Metal-work ornaments and Furniture fittings.

Collection of Proof Wood Engravings (28) for Book Illustration, by the late W. H. Hooper and J. Swain, after Sir J. E. Millais, Bart., P.R.A., R. W. Macbeth, R.A., F. Walker, A.R.A., etc.

*Given by Campbell Dodgson, Esq., M.A.*

Poster, by E. T. Reed, of an exhibition of drawings for "Punch."

*Given by The Fine Art Society, Limited.*

Drawing of the "drum" of a 15th century staircase (cage d'escalier), formerly in the Abbaye de Moines at Airoines (Somme).

*Given by J. H. Fitzhenry, Esq.*

Proofs of original etchings (11), by the late Mrs. Stanhope Forbes (Miss E. A. Armstrong).

*Given by Stanhope A. Forbes, Esq., R.A.*

Chalk, etc., studies (4), by the late Leandro Ramon Garrido.

*Given by Mrs. Garrido.*

Proofs of original etchings (7), by Colonel R. Goff, R.E.

*Given by the Artist.*

Original drawings (9), by George Charles Haité, R.I.

*Given by the Artist.*

Drawings (2) for Book Illustration, by H. Stacy Marks, R.A., and Lockhart Bogle.

*Given by W. H. Hammond, Esq.*

Engraved portrait of George Cruikshank.

*Given by Robert Taylor Heape, Esq.*

Portrait (photograph) of Alfred Stevens, and photograph of his birthplace, Blandford, Dorset.

*Given by P. H. Hood, Esq.*

Collection of etchings by members of the Etching Club.

*Given by Col. W. C. Horsley, V.D.*

The Print Collector's Quarterly. 3 vols.

*Given by Messrs. F. Keppel & Co.*

Proofs (21) of original etchings, by David Law, R.E.

*Given by Miss Annie J. Law.*

Facsimile (lithograph) of a portion of an early wall-paper (c. 1509) found in the Master's Lodge, Christ College, Cambridge; and pamphlet, "Cambridge Fragments," by Charles Sayle.

*Given by Professor W. R. Lethaby.*

Drawing to scale of the decorative paintings on the Choir Stalls of Carlisle Cathedral, by Frank Lishman.

*Given by the Artist.*

The Royal Institute of British Architects Kalendar for 1912-1913.

*Given by Ian MacAlister, Esq., B.A.*

Proofs (3) of original etchings, by James McBey.

*Given by the Artist.*

Proofs (7) of original etchings, by Oliver Hall.

*Given by Miss E. P. McGhee.*

Etchings (2 on 1 plate) and an Invitation Card, by David Law, R.E.; and a portrait of R. L. Stevenson.

*Given by D. Macnaughtan, Esq.*

Study for "Hill Difficulty," in "Illustrations to Bunyan's Pilgrim's Progress," by F. J. Shields, A.R.W.S.

*Given by Dr. Herbert H. Mills.*



40 *Acquisitions, Dept. of Engraving, Illustration and Design.*

A set of each of the published competitive designs for the Royal Courts of Justice, Strand, W.C.

*Given by H.M. Office of Works.*

Posters (12) issued by the Underground London Electric Railway Company.

*Given by Frank Pick, Esq.*

Chinese Painting, Ming Period.

*Given by Mrs. Porter.*

The original stone with R. J. Lane's Lithographic portrait of Charles Salaman (d. 1901) after S. A. Hart, R.A.

*Given by Malcolm C. Salaman, Esq.*

Measured drawing of details of Lincoln and Salisbury Cathedrals.

*Given by George Oakley Scorer, Esq., A.R.I.B.A.*

Collection of 158 proof impressions of Book-plates, Portraits, etc., eugraved by the late Charles W. Sherborn, R.E.

*Given by Charles Davies Sherborn, Esq.*

Proof of a Certificate etched by Frank Brangwyn, A.R.A., R.E., for the Company.

*Given by the Worshipful Company of Shipwrights.*

Engraved views (3) of Monasteries at Mount Athos, by a Monk Engraver. Japanese colour-print from metal, by Hokusai.

*Given by Sir Cecil Harcourt Smith, LL.D.*

Photo-engravings (3). Views of Oxford Colleges.

*Given by Aymer Vallance, Esq., F.S.A.*

Poster, by A. Sezanne, of the Tenth International Art Exhibition, Venice, 1912.

*Given by the President of the Venice Exhibition.*

Engraved copy of Dürer's "Melencolia," by J. Wierix.

*Given by William Walker, Esq.*

Sheets (12) of studies, by Thomas Henry Watson, F.R.I.B.A., of ancient embroideries at Halberstadt and enamels at Cologne.

*Given by the Artist.*

Original drawing for an illustration to Black's novel, "MacLeod of Dare," by J. Pettie, R.A.

*Given by A. P. Watt, Esq.*

Engraved portrait of the Duke of Wellington, by D. Lucas, after Sir Thomas Lawrence.

Etching, by Frank Brangwyn, A.R.A., R.E., "The Mills, Montreuil."

*Given by B. H. Webb, Esq.*

PHENÉ SPIER'S COLLECTION OF DRAWINGS OF ARCHITECTURE.

Measured drawings of Finchale Priory, near Durham (10 sheets), and of various Churches in Herefordshire (79 sheets), by Charles Henmau, Junr., A.R.I.B.A.

*Given by the Artist.*

Measured drawings of various churches, by W. Dathy Quirke, A.R.I.B.A. 10 sheets.

*Given by the Artist.*

Measured drawings of various buildings, by A. E. Richardsou. 10 sheets. Drawing and 5 "Sun-prints"—elevations of various buildings.

*Given by the Artist.*

Drawings (29) of details of Ironwork, etc., in various towns, by R. Phené Spiers, F.R.I.B.A., F.S.A.

*Given by the Artist.*

(b) BEQUEST.

Drawings (3) by Daniel Maclise. R.A.

*Bequeathed by T. Francis Dillon Croker, Esq.*

(b) PRINCIPAL PURCHASES.

ENGRAVING.

Proof of the mezzotint "When the weary Moon was in the wane," by Sir Frank Short, R.A., P.R.E.

Lithographs (25) of the Panama Canal Works, by Joseph Pennell.

Original Etching by A. L. Zorn.

ILLUSTRATION.

Studies (117) by Frederic J. Shields, A.R.W.S., for title-page, initials and illustrations to Bunyan's "Pilgrim's Progress," 1864.

Studies (20) by Charles Green, R.I., for illustrations to the works of Charles Dickens, etc.

Collection of drawings (162) of details of the Raphael Cartoons; studies for a series of copies made by Sir James Thornhill.

Collection of working proofs (108) of wood-engravings by the late W. H. Hooper of Illustrations, Initial Letters, etc., to various works issued by the Kelmscott Press, etc.

Original Drawings for Cartoons in "Vanity Fair," by C. Pellegrini (4), L. Ward (2), and T. Chartran (1).

Original Drawings for book-illustrations by E. A. Abbey, R.A., Frank Brangwyn, A.R.A., R.E., J. W. North, A.R.A., James Mahoney.

Drawings (2) on wood-blocks by R. W. Macbeth, R.A.

DESIGN.

Collection of French 18th Century Engraved Designs for Needlework, Embroidery, etc.; Carriages, by J. F. Chopard; Harness, etc., by Baudouin; and interior decoration by John Stafford. (67l. 19s.)

Replicas (16) of drawings of Stained Glass at Rouen and Chartres, by L. B. Saint. (60l. 6s. 3d.)

Examples (78) of Engraved Ornament by French and German Masters of the 16th and 17th Centuries: H. Aldegrever, Androuet Du Cerceau, H. Collaert, D. Mignot, P. Daubigny, Le Febvre, etc.

Collection of Illuminated Initial Letters (238).

Original design for a Crozier, attributed to J. Androuet Du Cerceau.

Studies (4) for paintings by George Mason, A.R.A.

Drawings (18) of Iron Gates by J. Starkie Gardner.

Panels (4) of Italian (probably Venetian) Wall-paper. 18th century.

Panel of Wall-paper: English, style of Pergolesi, c. 1780.

JAPANESE AND CHINESE PRINTS AND DRAWINGS.

Japanese Screens (7) of the 16th and 17th Centuries, attributed to Kitagawa Soyetsu, Tosa Mitsushige, Kano Yeitoku; in the Tosa and Tarawaya styles, and School of Yeitoku. (350l.)

Collection of 50 Japanese and Chinese Prints and Drawings by Kunisada, Hiroshige I. and II., Kyōsai, Zeshin, Yeisen, Harunobu, Utamaro, Kōkan, Hakuga, etc. (76l. 3s.)

Landscapes, Flower and Bird Studies by Hiroshige, etc. (35).

Japanese Fan Designs, by Utamaro (2), Ito Jakuchū (3), Shunshō, Toyokuni, Bunchō, Shunyei, Shunkō and Kitao Shigemasa.

Chinese Painting by Tang Yin.

Chinese Painting. Design for a pair of Imperial embroidered sleeves. Ming Period.

Chinese Wall-papers. 7 panels.

## IV.—LIBRARY.

The following statement shows the total number of additions to the Library collections during the year :—

How acquired.	Manuscripts.	Printed books.	Photographs.	Bookbindings.
By gift.	7*	831	232	2 bookbinders' finishing tools.
By purchase.	1	2,026	2,044†	—

\* Eight letters in manuscript were also received by transfer from the Department of Engraving, Illustration, and Design.

† In addition to these, the following photographs were also received :—From official negatives, 621 : from negatives lent (*see* p. 55, 79) ; from the Book collection and from various Museum Departments, 232 ; and 75 were supplied in accordance with the regulations for photographing Museum objects.

975 volumes were bound or re-bound in the course of the year.

The following are the more important accessions :—

## (1) BOOKS.

## (a) GIFTS.

MANUSCRIPTS.—COLLINS, MRS. W. Diary of Mrs. W. Collins, wife of the painter William Collins, R.A., for the year 1835. (5 × 3) London, 1835.

*Given by W. Martin, Esq.*

MANUSCRIPTS.—LONDON : Etching Club. Minutes and accounts of the Etching Club, established Friday, Feb. 2, 1838. 6 vols. (9 × 7) London, 1838–85.

*Given by Colonel Walter C. Horsley, V.D.*

MANUSCRIPTS.—PARIS : Exhibition, 1900. Manuscript list, with notes by Col. Plunkett, of important objects in the Retrospective Art Collection exhibited in the Petit Palais. Paris Exhibition, 1900. (13 × 8) (Paris, 1900.)

*Given by Col. G. T. Plunkett.*

ANDREA D'AGNOLO, called DEL SARTO.—Contribution à l'étude des beaux-arts. Rapport concernant le tableau La Mort du Christ avec des Anges, peint par Andrea del Sarto en 1515 pour François 1<sup>er</sup>, roi de France. (9 × 6) Bordeaux, 1911.

*Given by Monsieur Goireau-Borda.*

ARIBERTUS, Archbishop of Milan.—Notizia storica sulla croce del Carroccio e quella posta sulla tomba d'Ariberto in duomo. (10 × 6) Milano, 1870.

*Given by S. J. A. Churchill, Esq., M.V.O.*

ARMSTRONG, Thomas.—Thomas Armstrong, C.B. : a memoir, 1832–1911. (9 × 6) London, 1912.

*Given by the Armstrong Memorial Committee.*

BALLARDINI, Gaetano.—Il Museo internazionale delle "Faenze" a Faenza. (10 × 7) Torino, 1912.

— Per la storia del costume italiano (appunti da un diacetto del duecento). (10 × 7) Imola, 1912.

— Sulla integrazione degli archivi dei comuni di Romagna. (10 × 7) Imola, 1912.

*Given by Cav. G. Ballardini.*

BARCIA, Angel M. de.—Catalogo de la colección de pinturas del Excmo. Señor Duque de Berwick y de Alba. (14 × 9) Madrid, 1911.

*Given by the Duke of Berwick and Alba.*

BECK, Egerton.—The coif. (9 × 5) Letchworth (printed). 1911.

*Given by Egerton Beck, Esq., M.A., F.S.A.Scot.*

BECKFORD, William.—Catalogue of the effects at 20, Lansdown Crescent, Bath, the property of the late William Beckford, Esq. (10 × 8) Bath, 1848.

*Given by W. Roberts, Esq.*

BELTRAMI, Luca.—Luini. 1512-1532. (9 × 6) Milano, 1911.

*Given by Signor L. Beltrami.*

BERWICK AND ALBA, Maria del R. Fitz-James Stuart, *Duchess of*.—Catalogo de las colecciones expuestas en las vitrinas del palacio de Liria. (12 × 8) Madrid, 1898.

*Given by the Duke of Berwick and Alba.*

BLAKE, J. P.—Little books about old furniture. III. Chippendale and his school. (7 × 5) London, 1912.

*Given by J. P. Blake, Esq.*

BOLTON, Arthur Thomas.—Chilham Castle. Canterbury. Kent. (9 × 7) (London, privately printed), 1912.

— Jacobean architecture and the work of Inigo Jones. (13 × 9) London, 1911.

*Given by A. T. Bolton, Esq., F.R.I.B.A.*

BORENIUS, Tancred.—I pittori di Vicenza. 1480-1550. (9 × 6) Vicenza, 1912.

*Given by T. Borenius, Esq., Ph.D.*

BOSTON, U.S.A.: Public Library.—WADLIN, H. G. The public library of the city of Boston: a history. (10 × 7) Boston, 1911.

*Given by the Trustees, Boston Public Library.*

BOTKINE, M. P.—Collection M. P. Botkine. (16 × 13) St. Petersburg, 1911.

*Given by Monsieur M. P. Botkine.*

BOULY DE LESDAIN, Louis.—*Simple notes sur les armoiries au xii<sup>e</sup> siècle.* (11 × 7) Paris, 1911.

*Given by Monsieur L. Bouly de Lesdain.*

BRADY, John H.—The visitor's guide to Knoke, in the county of Kent, with catalogues of pictures contained in the mansion, etc. (7 × 4) Sevenoaks, 1839.

— Also 6 pamphlets.

*Given by R. B. Prosser, Esq.*

BRIGHTON: Public Library, Museums, and Art Galleries.—28 catalogues of exhibitions, 1893-1912. (8 × 6, etc.) Brighton, 1893-1912.

— Reports. 1902-04; 1906-08; 1910-11. (9 × 5) Brighton, 1903, etc.

— Official guide. 4 ed. (9 × 5) Brighton, 1911.

*Given by the Brighton Museum and Art Galleries.*

BROOKLYN: Institute of Arts and Sciences [Museum].—Catalogue of the Avery collection of ancient Chinese cloisonnés. (10 × 7) Brooklyn, 1912.

*Given by the Museum of the Brooklyn Institute, New York.*

BRUSSELS: Exhibition, 1910.—Section française. Rapports. [16 reports of different classes.] (11 × 7) Paris, 1911-12.

*Given by the Commissaire-Général de l'Exposition de Bruxelles.*

BRUSSELS: Exposition de la Miniature, 1912.—British section. [Catalogue.] Second revise. (10 × 7) London, 1912.

— Catalogue général. (7 × 5) Brussels, 1912.

*Given by the British Committee of the Exhibition.*

- BRYDEN, Robert.—Workers. Etched by R.B. 4°. Ayr, 1912.  
*Given by Robert Bryden, Esq., R.E.*
- BUCKLEY, Francis.—English baluster stemmed glasses of the seventeenth and eighteenth centuries. (13 × 10) Edinburgh (privately printed). 1912.  
*Given by Francis Buckley, Esq.*
- CAMBRIDGE: Fitzwilliam Museum.—A brief catalogue of the pictures in the Fitzwilliam Museum. (9 × 6) Cambridge, 1911.  
— List of fifteenth century printed books bequeathed to the Fitzwilliam Museum by F. McClean, M.A., F.R.S., F.R.A.S. (9 × 6) Cambridge (1912).  
*Given by the Fitzwilliam Museum, Cambridge.*
- CHESTERTON, Gilbert Keith.—Famous paintings selected from the world's great galleries. . . . With an introduction by G.K.C., and descriptive notes. (15 × 10) London, 1912.  
*Given by Messrs. Cassell & Co., Ltd.*
- CHURCHILL, Sidney John Alexander.—Bibliografia Vasariana. 4o. Naples, 1912.  
*Given by S. J. A. Churchill, Esq., M.V.O.*
- CLARKE, Somers.—The devastation of Nubia. (10 × 6) London, 1894.  
*Given by Somers Clarke, Esq., F.R.I.B.A., F.S.A.*
- CLAUSSE, Gustave.—Les tombeaux de Gaston de Foix, duc de Nemours, et de la famille Birajo, par Agostino Busti, dit le Bambaja (1523). 4°. Paris, 1912.  
*Given by Monsieur Gustave Clausse.*
- COBHAM, R. Temple, Viscount.—A dialogue upon the gardens of the . . . Viscount Cobham at Stow in Buckinghamshire. 2 ed. 4°. London, 1749.  
— Stow: a description of the magnificent gardens of . . . Richard, Earl Temple (*sic*) Viscount and Baron Cobham. 4°. London, 1756.  
*Given by Somers Clarke, Esq., F.R.I.B.A., F.S.A.*
- COOMARASWAMY, Ananda K.—Art and Swadeshi. (7 × 5) Madras (1912).  
— Rajput paintings. (13 × 10) London, 1912.  
*Given by Dr. A. K. Coomaraswamy.*
- DAVIS, Cecil T.—Putney notabilities. (11 × 8) Putney, 1912.  
*Given by Cecil T. Davis, Esq.*
- DEMAETAIL, André.—Chronique de l'orfèvrerie et de l'émaillerie anciennes de Limoges en 1911. (10 × 6) Limoges, 1912.  
— Léonard Limosin, émailleur et graveur. (11 × 9) Paris, 1912.  
*Given by Monsieur A. Demartial.*
- DE WINT, Harriet.—A short memoir of Peter De Wint and William Hilton, R.A. (7 × 5) London (privately printed), n.d.  
*Given by Miss H. H. Tatlock.*
- F., U.—Il tesoro del duomo di Milano, descritto ed illustrato da U.F., e dal sac. L. Malvezzi. (9 × 6) Milano, 1840.  
*Given by S. J. A. Churchill, Esq., M.V.O.*
- FARQUHAR, Helen.—Portraiture of our Stuart monarchs on their coins and medals. Part 3. (10 × 7) London, 1911.  
*Given by Miss Helen Farquhar.*
- FAU, Joseph.—Catalogue des objets d'art et de curiosité de la renaissance et des temps modernes, . . . composant la collection de feu M. J. Fau. (11 × 7) Paris, 1884.  
*Given by Monsieur A. Bichet.*

FELLEY FRO RACHDE, O., *pseud. for* OLIVER ORMEROD.—O ful, tru, un pertikler okeawnt o bwoth wat aw seed un wat aw yerd, we gooin too th' greyt eggshibishun, e Lundun, etc. Thurd edishun. [Illustrated by Frederic Shields.] (7 × 4) Rochdale. 1856.

*Given by Mrs. J. W. Hinchley.*

FORDHAM, Sir Herbert George.—La cartographie des provinces de France, depuis Bonguereau (1594) jusqu'à Robert (1757). (8 × 5) Cambridge, 1912.

— Notes on British and Irish itineraries and road-books. (9 × 6) Hertford, 1912.

*Given by Sir H. G. Fordham.*

FRANCE.—Déclaration du roi, concernant les brevets d'apprentissage pour l'orfèvrerie. (10 × 7) Versailles. 1781.

*Given by S. J. A. Churchill, Esq., M.V.O.*

GRIMALDI, Rev. Alexander Beaufort.—The Mithraic tablets. (9 × 6) n.p., 1912.

— The Zodiac, its origin, date, authors, and meaning. (9 × 5) n.p., n.d.

*Given by the Rev. A. B. Grimaldi, M.A.*

HALLWARD, Reginald.—A plea for the national support of mural art. (9 × 6) Shorne (1912).

*Given by Reginald Hallward, Esq.*

HANNA, Henry Bathhurst, *Colonel*.—Catalogue of twenty original Indian pictures, illustrating the manner of life of the greatest of the Moghul emperors, . . . collected by Col. H. B. Hanna. (7 × 5) Portsmouth (printed). 1911.

*Given by Col. H. B. Hanna.*

HILL, George Francis.—Greek coins acquired by the British Museum, 1905-1910. (9 × 6) London, 1912.

*Given by G. F. Hill, Esq., M.A., F.S.A.*

HOUDAN, — de, *Marquis*.—Succession de M. le Mis. d'Houdan. Catalogue des collections d'objets d'art anciens et de curiosité. (11 × 8) Angers, 1888.

*Given by Monsieur A. Bichet.*

JAEKEL, Otto.—Ein babylonischer Stierlöwe aus China. (11 × 8) Berlin (1912).

*Given by Dr. O. Jaekel.*

JASPER, J. E.—Europeesche organisaties en systemen tot ontwikkeling van nijverheid en kunstnijverheid. (10 × 7) 's-Gravenhage. 1912.

*Given by the Ministry for the Colonies, Holland.*

JIJON Y CAAMAÑO, J.—El tesoro del Itschimbía (Quito-Ecuador). (12 × 9) London (1912).

*Given by Señor J. Jijon y Caamaño.*

KING'S LYNN: Greenland Fishery Museum.—Guide to the contents of the Greenland Fishery Museum. (9 × 6) King's Lynn, 1912.

*Given by E. M. Beloe, Esq., F.S.A.*

LE PLESSIS-MACÉ: Sale, 1888.—Château du Plessis-Macé, près Angers. Catalogue des tapisseries et objets d'art. (11 × 7) Angers, 1912.

*Given by Monsieur A. Bichet.*

LETHABY, William Richard.—Mediæval art, from the peace of the church to the eve of the renaissance. 312-1350. New [3] ed. (8 × 5) London, 1912.

— The painted book of Genesis in the British Museum. (10 × 6) London, 1912.

*Given by Professor W. R. Lethaby, F.R.I.B.A., F.S.A.* ●

LONDON: *Armourers' and Brasiers' Company*.—A supplemental description of some of the ancient silver plate belonging to the Worshipful Company of Armourers. (12 × 10) London, 1910.

*Given by the Worshipful Company of Armourers and Brasiers.*

LONDON: *Boz Club*.—Programmes of annual dinners, 1909, '10, '11, '12. (9 × 5) London, 1909–12.

*Given by A. Llewellyn Roberts, Esq.*

LONDON: British Museum.—Forty drawings of Roman scenes by British artists (1715–1850), from originals in the British Museum. Prepared for the Commemorative Exhibition at Rome, 1911. (16 × 11) London, 1911.

— Index to the charters and rolls in the department of manuscripts. Vol. II. (10 × 6) London, 1912.

— Catalogue of engraved British portraits. Vol. III. (10 × 6) London, 1912.

— Catalogue of the fifty manuscripts and printed books bequeathed to the British Museum by Alfred H. Huth. (15 × 11) London, 1912.

— Catalogue of books printed in the fifteenth century now in the British Museum. II. (14 × 10) London, 1912.

— A short guide to the American antiquities in the British Museum. (10 × 6) London, 1912.

— Catalogue of additions to the manuscripts in the British Museum in the years 1906–1910. (10 × 6) London, 1912.

— DALTON, O. M. Franks bequest. Catalogue of the finger rings, early Christian, Byzantine, Teutonic, Mediæval and later, bequeathed by Sir A. W. Franks, K.C.B.; in which are included the other rings of the same periods in the Museum. (10 × 7) London, 1912.

— Catalogue of the Greek and Etruscan vases in the British Museum. Vol. I, pt. 2. (10 × 7) London, 1912.

— Queen Mary's psalter: miniatures and drawings by an English artist of the 14th century. (13 × 9) London, 1912.

— BUDGE, E. A. T. W. The Greenfield papyrus in the British Museum . . . Reproduced in facsimile, with introduction and description. (12 × 10) London, 1912.

*Given by the Trustees of the British Museum.*

LONDON: *Burlington Fine Arts Club*.—Catalogue of a collection of Italian sculpture and other plastic arts of the Renaissance. (12 × 9) London, 1912.

— Catalogue of a collection of pictures of the early Venetian school, and other works of art. (12 × 9) London, 1912.

*Given by the Burlington Fine Arts Club.*

LONDON: *Chapel of the Ascension*.—The form of prayer and ceremonies at the dedication of the Chapel of the Ascension by the Bishop of London, on Tuesday, October 8th, 1912. (7 × 5) (London), 1912.

*Given by Mrs. J. W. Hinchley.*

LONDON: *County Council*.—Reports of a conference on the teaching of drawing in elementary and secondary schools. (10 × 6) London, 1912.

*Given by the London County Council.*

LONDON: *Harleian Society*.—The publications of the Harleian Society. Vols. LVI–LXII. Visitations. (11 × 7) London, 1907–1911.

*Given by the Harleian Society.*

LONDON: *Kyrle Society*.—The Kyrle pamphlets, 1. GILBERTSON, Rev. L. Some notes chiefly on the fabric of the cathedral church of St. Paul in London. 4 ed. (9 × 5) London, 1896.

*Given by Somers Clarke, Esq., F.R.I.B.A., F.S.A.*

LONDON: *Peasant Arts Fellowship*.—The Peasant Arts Fellowship papers. Nos. 1–14. (9 × 6) London, 1911–12.

*Given by the Peasant Arts Fellowship.*

LONDON: *St. Paul's Cathedral*.—[Newspaper cuttings, etc., relating to the mosaic and other decoration, and the Wellington monument, in *St. Paul's Cathedral*.] (11 × 8) (London, 1890; 1899-1901; 1908.)

— The recent decoration of *St. Paul's*. (9 × 5) (London), 1894.

*Given by Somers Clarke, Esq., F.R.I.B.A., F.S.A.*

MANCHESTER: *City Art Gallery*.—33 catalogues of exhibitions. (6 × 5, etc.) Manchester, 1900-12.

*Given by the Manchester City Art Gallery.*

— Catalogue of an exhibition of drawings and models for *Hamlet*, the *Vikings*, and other plays. By E. Gordon Craig. (9 × 7) Manchester, 1912.

*Given by Edward Gordon Craig, Esq.*

MANCHESTER: *John Rylands' Library*.—A brief historical description of the library and its contents, with catalogue of a selection of manuscripts and printed books, exhibited . . . in October 1912. (9 × 6) Manchester, 1912.

— Catalogue of an exhibition of mediæval manuscripts and jewelled book-covers, etc. (9 × 6) Manchester, 1912.

*Given by the John Rylands' Library, Manchester.*

MARQUET DE VASSELLOT, J. J.—Une suite d'émaux limousins à sujets tirés de l'*Énéide*. (9 × 6) Paris, 1912.

— Le marteau du Cardinal Giovanni Borgia. (12 × 9) Paris, 1912.

— Pour dater quelques émaux de Monvaerni. (9 × 6) Paris, 1911.

*Given by Monsieur J. J. Marquet de Vasselot.*

MEISSEN: *Königliche Sachsische Porzellan-Manufaktur*.—Festive publication to commemorate the 200th jubilee of the oldest European china factory, Meissen, 1910. (15 × 12) (Meissen, 1912.)

*Given by the Kgl. Sachsische Porzellan-Manufaktur, Meissen.*

MÉNARS-LE-CHÂTEAU: Sale, 1881.—Catalogue des sculptures en marbre, statues, groupes et vases, décorant le parc et le château de Ménars. (13 × 10) Paris (printed), 1881.

*Given by Monsieur A. Bichet.*

MICKLETHWAITE, J. T., and CLARKE, S.—What shall be done with *St. Paul's*. Remarks and suggestions as to the alterations made and proposed to be made. (9 × 5) London, 1874.

*Given by Somers Clarke, Esq., F.R.I.B.A., F.S.A.*

MORE, Robert.—The first invention of writing: an essay, compendiously treating of the whole art. . . . Whereunto are added, several pieces of the hands in use, not before published. Oblong fol. London, 1716.

*Given by Bristow Potter, Esq.*

MUNICH: *Königliche Akademie der Wissenschaften*.—Sitzungsberichte, 1912. 5. WOLTERS, P. Äginetische Beiträge, I-III. (9 × 6) Munich, 1912.

*Given by Herr Paul Wolters.*

NAPLES: *III. Congresso Archeologico Internazionale*.—Ercolano e Pompei. (10 × 7) Naples, 1912.

*Given by S. J. A. Churchill, Esq., M.V.O.*

NEW YORK: *Grolier Club*.—Catalogue of an exhibition commemorating the 100th anniversary of the birth of W. M. Thackeray. (7 × 4) New York, 1912.

— Hand-list of an exhibition of naval and other prints, portraits and books relating to the war of 1812. (7 × 4) New York, 1912.

*Given by the Grolier Club, New York.*

NORWICH: *Museums Association*.—Annual reports, 1907-11. (9 × 5) Norwich, 1908-12.

*Given by the Castle Museum, Norwich.*



NORWICH: *Castle Museum*.—Catalogue of a loan collection of Norwich silver plate, . . . paintings, prints, etc. (9 × 5) Norwich, 1911.

— Annual reports, 1901–10. (9 × 5) Norwich, 1902–11.

— Official guide. 4 ed. (9 × 5) Norwich, 1911.

*Given by the Castle Museum, Norwich.*

ORIOLI, FRANCESCO.—Di alcuni antichi orefici Viterbesi non conosciuti, e di alcune opere loro di getto, di cesello, e di smalto ancor superstiti. (9 × 6) Fano, 1855.

*Given by S. J. A. Churchill, Esq., M.V.O.*

OSMA, Guillermo J. de.—Apuntes sobre cerámica morisca. Adiciones á los textos y documentos valencianos: no. II. (12 × 8) Madrid, 1911.

*Given by Don G. J. de Osmá.*

PARIS: *Bibliothèque d'Art et d'Archéologie*.—BRUNÉ, P. Dictionnaire des artistes et ouvriers d'art de la Franche-Comté. 4°. Paris, 1912.

*Given by Monsieur J. Doucet.*

PEACOCK, Thomas Love.—Thomas Love Peacock on the portraits of Shelley. (9 × 6) London, 1911.

*Given by Henry Wallis, Esq.*

PENNELL, Joseph.—Lithography. (7 × 5) New York (1912).

*Given by Joseph Pennell, Esq.*

PLEYTE, C. M.—De inlandsche nijverheid in West-Java. (11 × 7) Batavia, 1911.

*Given by the Minister of the Colonies, the Netherlands.*

QUINTERO DE ATAURI, MANUEL.—Estudio histórico crítico sobre el sitio de Cadiz por las tropas de Napoleon. (8 × 6) Cadiz, 1912.

*Given by Signor Professor Quintero de Atauri.*

RIBEIRO DA CUNHA, Francesco.—Catalogue d'une collection d'objets de céramique ayant figuré en partie à l'Exposition rétrospective de Lisbonne, en 1882. 4°. Paris, 1884.

*Given by Monsieur A. Bichet.*

RIMINGTON, A. Wallace.—Colour-music: the art of mobile colour. (8 × 5) London, 1912.

*Given by A. W. Rimington, Esq.*

ROME: Exhibition, 1911.—Catalogo della mostra di belle arti. (7 × 4) Bergamo, 1911.

— Österreichischer Pavillon. [Catalogue.] (6 × 5) Rome, 1911.

— Exposition internationale des Beaux-Arts. Section belge. Catalogue. (7 × 5) Rome, 1911.

— International Art Exhibition, Rome, 1911. Germany. [Catalogue.] (7 × 5) Berlin, 1911.

— International Fine Arts Exhibition, Rome, 1911. British section, Catalogue. 2 ed. (9 × 6) London, 1911.

— Ungheria. [Catalogue.] (7 × 5) Budapest, 1911.

— Giappone. [Catalogue.] (10 × 7) Rome, 1911.

— Catalogue of the collection of pictures and sculpture in the Pavilion of the United States of America at the Roman Art Exposition, 1911. (7 × 5) Rome, 1911.

*Given by Sir Isidore Spielmann, C.M.G., Hon. Director of the Exhibitions Branch, Board of Trade.*

SALINAS, Antonino.—Le collane bizantine del museo di Palermo rinvenute a Campobello di Mazara. (12 × 9) Palermo, 1886.

*Given by S. J. A. Churchill, Esq., M.V.O.*

SIX, Jonkheer Jan.—Kruiswerk, Lavendal. Pavy en Pellen. (11 × 9) Amsterdam, 1912.

*Given by Jhr. J. Six.*

SOLON, Louis Marc Emmanuel.—List of books on the history and technology of the ceramic art. A supplement to *Ceramic Literature*. (9 × 6) (Stoke-upon-Trent, printed), 1912.

*Given by M. L. Solon, Esq.*

SORDINI, Guiseppe.—Il duomo di Spoleto: delle origini, secondo i documenti. (10 × 6) Spoleto, 1908.

*Given by S. J. A. Churchill, Esq., M.V.O.*

SPANO, Giovanni.—Storia e descrizione di una crocione antico in argento del Duomo di Cagliari, e di altre due opere sarde di oreficeria antica. (9 × 6) Cagliari, 1868.

*Given by S. J. A. Churchill, Esq., M.V.O.*

STOCKHOLM: Kongl. Vitterhets, Historie och Antiquitets Akademien.—EKHOFF, E. S:t Clemens Kyrka i Visby. (13 × 10) Stockholm, 1912.

*Given by the Kongl. Vitterhets, Historie och Antiquitets Akademien, Stockholm.*

STOCKHOLM: Nordiska Museet.—Fataburen. Kulturhistorisk Tidskrift. 8 pts. (10 × 7) Stockholm, 1910–11.

*Given by the Nordiska Museet, Stockholm.*

STUDNICZKA, Franz.—Das Bildnis Ciceros in der Renaissance. (11 × 7) Leipzig, 1911.

*Given by Prof. F. Studniczka.*

SWIFT, Jonathan.—The correspondence of Jonathan Swift, D.D. Edited by F. Elrington Ball. Vol. III. (9 × 6) London, 1912.

*Given by F. Elrington Ball, Esq.*

TATHAM, Rev. Francis H.—All Saints', Wing, Bucks. Some account of the church. (8 × 6) Leighton Buzzard (printed), n.d.

*Given by the Rev. F. H. Tatham, M.A.*

THOMPSON, Henry Yates.—Illustrations from one hundred manuscripts in the library of H. Y. T. Vol. III. (14 × 10) London, 1912.

*Given by Henry Yates Thompson, Esq.*

TIKKANEN, J. J.—Verzeichnis der Kunstsammlungen im Athenäum. (8 × 5) Helsingfors. 1912.

*Given by T. Borenius, Esq., Ph.D.*

TURIN: *Exhibition, 1911*.—British Official Catalogue.—Catalogo ufficiale britannico. (9 × 5) London, 1911.

Also English and French ed.

*Given by Sir Isidore Spielmann, C.M.G., Hon. Director of the Exhibitions Branch, Board of Trade.*

VINALL, Joseph William Topham.—Natural and common objects in primary drawing. (7 × 9) London, 1910.

— A complete course of free-arm and industrial drawing. (13 × 9) London (1912).

— School drawing in its psychological aspect: an analysis. (8 × 5) London, 1912.

— Shading and painting for schools. (9 × 7) London, 1912.

*Given by J. W. T. Vinall, Esq.*

WARSAW: Exhibitions, 1912.—Miniatury, polskie tkaniny i hafty. [Exhibition of miniatures, and of Polish weaving and embroidery. Catalogue.] (9 × 6) Warsaw, 1912.

*Given by the Société de la protection des Monuments anciens, Warsaw.*

WILLIAMSON, George Charles.—Catalogue of the collection of watches, the property of J. Pierpont Morgan. (15 × 11) London (privately printed), 1912.

*Given by J. Pierpont Morgan, Esq.*

WISEMAN, N. P. S., Cardinal.—Brano d'un discorso del Cardinal Wiseman, archivescovo di Westminster, e memorie sull' antico e moderno tesoro della basilica di San Marco in Venezia. (10 × 6) Venice, 1850.

*Given by S. J. A. Churchill, Esq., M.V.O.*

Two small bookbinder's finishing tools.

*Given by Miss S. T. Prideaux.*

In addition to the works named above, the authorities of many British and foreign museums have presented copies of their current publications, and the catalogues of many art exhibitions (especially of those held in London galleries) have been received as gifts from the owners of the galleries or from the exhibition committees. The publications of the Archaeological Survey of India, and the new volumes of the transactions, etc., of a number of societies have also been received in continuation of former gifts.

(b) *PURCHASES.*

(i) *Old books.*

MANUSCRIPTS.—Voyage d'Angleterre, d'Hollande et de Flandre, fait en l'année 1728. Fol. n.p., 1728.

ANWEISUNG.—Anweisung zu der Mahler-Kunst . . . . Neue und verbesserte Auflage. 8vo. Leipzig, 1750

ARTIST.—The artist's assistant, in the study and practice of mechanical sciences, calculated for the improvement of genius. (8 × 5) London, n.d.

B . . . . . A. J. D. M.—L'art de peindre et d'imprimer les toiles, en grand et en petit teint. 8°. Paris, 1800.

B., W.—A touchstone for gold and silver wares, or, a manual for goldsmiths, and all other persons, whether buyers, sellers, or wearers of any manner of goldsmith's work. 8°. London, 1677.

BELL, Silvester.—A treatise on lithography, or the art of printing from stone. (5 × 3) London, 1832

BELLEZZE.—Bellezze de ricami, et disegni. Opera nova, nella quale si ritrovano, varie, et diverse sorti di mostre, di punti tagliati, et punti in aere, à fogliami, punti in stuori, et altre sorte, come nella presente vedrai. 4°. Venice, 1558.

BINDONI, Giovanni Antonio.—Il monte. Libro secondo. Opera nova di punto tagliato, à fogliami. 4°. Venice, 1559.

BROSSET, M. Ruines d'Ani, capitale de l'Arménie, sous les rois Bagratides, aux X<sup>e</sup> et XI<sup>e</sup> siècles. (11 × 13) St. Petersburg, 1860.

CALEPINO, Francesco.—Splendore delle virtuose giovani, dove si contengono molte et varie mostre a fogliami, cio è punti in aere, et punti tagliati, bellissimi, et con tale artificio, che li punti tagliati servono alli punti in aere. 4°. Venice, 1563.

CALEPINO, Francesco.—Lucidario di ricami, nel qual si contengono molte et varie sorti di disegni. A punti in aere, et punti tagliati et a fogliamo, et con figure, et di più altri maniere, come al presente si usano non più venute in luce. 4°. Venice, 1563.

CARTARI, Carlo.—La rosa d'oro pontificia: racconto istorico. 4°. Rome, 1681.

COCHET, Jean Bénéot Désiré.—Les églises de l'arrondissement du Havre. 2 vols. (10 × 6) Ingouville, 1845.

DELORMOIS, ———.—L'arte di fabbricare l'indiane all'uso d'Inghilterra, e di comporre tutti i colori, e buone tinte proprie, e convenienti alle medesime. 6°. Venice, 1775.

EUROPE.—Églises principales de l'Europe. Pts. I-XI. (25 × 18) Milan, 1824-31.

EXAMEN d'un essai sur l'architecture; avec quelques remarques sur cette science traitée dans l'esprit des beaux arts. 8°. Paris, 1753.

FANTINI, Bonifatio.—Vita di Raffaele Mota, pittore famosissimo. 4°. Reggio, 1616.

FUERST, Rosina Helena.—Neues Modelbuch [Part I] von unterschiedlicher Art der Blumen, und anderer genehten Model nach itziger Manier, allen Liebhaberinnen dieser Kunst zum besten vorgestellt. Obl. 4°. Nuremberg, 1689.

- GIARRE, Gaetano.—Alfabeto di lettere iniziali adorno di animali e proseguito da vaga serie di caratteri. Fol. Florence, 1797.
- HORATIUS FLACCUS, Quintus.—Quintus Horatius Flaccus. (20 × 14) Paris, 1799.
- HOUBLOUP, L.—Théorie lithographique. ou manière facile d'apprendre à imprimer soi-même. 8°. Paris, 1825.
- INTRODUCTION, An. to the great art of drawing . . . . Likewise an excellent treatise on the art of limning . . . and the perfect use of water colours. . . . formerly set out by that excellent limner Mr. Gerhard of Brugge. 4°. London, 1674.
- IDEA, L'. del perfetto pittore. per servir di regola nel giudicio, che si deve formare intorno alle opere de' pittori. 8°. Venice, 1772.
- JAL, August.—Dictionnaire critique di biographie et d'histoire. 2 ed. (10 × 6) Paris, 1872.
- LEFEBVRE, Théophile.—Voyage en Abyssinie. executé pendant les années 1839-43. 3 vols. (10 × 6) Paris, 1845-46.
- LÉMERY, Nicolas.—New curiosities in art and nature: or, a collection of the most valuable secrets in all arts and sciences. 8°. London, 1711.
- LEMOINE, Henry.—Typographical antiquities. History, origin, and progress, of the art of printing, from its first invention in Germany to the end of the seventeenth century: and from its introduction into England, by Caxton, to the present time, etc. 12°. London, 1797.
- LESNÉ.—Lettre d'un relieur français aux principaux imprimeurs, libraires, reliens et bibliophiles de l'Europe. 4°. Paris, 1834.
- MAYOL, —.—Introduction à la mignature. 12°. Amsterdam, 1771.
- MONTE, Il.—Opera nova di recami intitolata Il Monte, nella quale si ritrova varie, et diverse sorti di mostre. di punto in aiere, à fogliami. 4°. Venice, 1557.
- PAGANI, Matthio.—Il specchio di pensieri delle belle et virtudiose donne. dove si vede varie sorti de ponti, cioè ponti taliati, ponti groposi, ponti in rede, et ponti in stnora. 4°. Venice, 1548.
- PECCI, Giovanni Antonio.—Ristretto delle cose più notabili della città di Siena a uso de' forestieri. 2 ed. 12°. Siena, 1661.
- PERROT, Catherine.—Traité de la miniature. 12°. (Paris), 1625 (sic: 1685).
- ROME: *Arte de' Ferrari*.—Statuti dell' antica e nobil Arte de' Ferrari. 4°. Rome, 1690.
- ROME: *Collegio degl' Orefici ed Argentieri*.—Nuovo statuto del nobil Collegio degl' Orefici ed Argentiere di Roma. confermato in forma specifica dalla Santità di Nostro Signore Clemente XII. 4°. Rome, 1740.
- SHARPE, Edmund.—The mouldings of six periods of British architecture from the Conquest to the Reformation. (13 × 11) London, 1871.
- SOGGETTI per quadri ad uso de' giovani pittori. 8°. Vienna, 1798.
- TALLIERI, Gallipido.—Dell' arte di tingere in filo, in seta, in cotone, in lana, ed in pelle. 8°. Venice, 1793.
- TAMARIZ DE CARMONA, Antonio.—Relacion y descripcion del templo real de la ciudad de la Puebla de los Angeles en le Nueva España, y su Catedral. 4°. n.p., 1650.
- THIERRY, Jules D.—Arc de triomphe de l'Étoile. (27 × 20) Paris, 1845.
- WEYERMAN, Jacob Campo.—De levens-beschryvingen der Nederlandsche konst-schilders en konst-schilderessen. IV. 4°. The Hague, 1769.

(ii) *New books.*

- ALLEMAGNE, Henry René d'.—Du Khorassan au pays des Backhtiaris: trois mois de voyage en Perse. 4 vols. (13 × 10) Paris, 1911.
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(ii) PHOTOGRAPHS.

The following are the more important accessions:—

(a) GIFTS.

- 42 photographs of ancient buildings at Hatra, Mesopotamia.  
*Given by Miss G. Louthian Bell.*
- 3 photographs of French furniture.  
*Given by Monsieur A. Bichet.*
- 7 photographs of Italian painted playing-cards, "Tarots."  
*Given by Signor Brambilla.*
- 15 photographs of architectural views.  
*Given by Somers Clarke, Esq., F.R.I.B.A., F.S.A.*
- 140 photographs of views in Ceylon, including many views of the ruins at the ancient capitals Anuradhapura and Polonnaruwa.  
*Given by Mrs. Moberley.*

(b) PURCHASES.

- 26 photographs showing views of buildings mentioned in the work of Charles Dickens.
- 630 photographs, mounted in 4 albums, of architectural and other views in various parts of the world.
- 95 photographs of architecture and sculpture at Mont St. Michel.
- 24 photographs of buildings and objects of industrial art in Denmark.
- 15 views of churches and other buildings in Belgium—a continuation of the series issued by the "Commission royale belge des échanges."
- 550 photographs of drawings of old churches in Surrey and Sussex. The drawings were nearly all made about the year 1800, and record the condition of the buildings at that date. The Sussex series is said to include all the churches in the county existing at the time the drawings were made, with the exception of one.
- 57 photographs of art objects (principally Chinese) at Fontainebleau.
- 57 photographs of art objects in the collection of Mrs. Gardner (Fenway Court, Boston, U.S.A.).
- 59 photographs of Greek and Roman heads and busts—a continuation of the series "Griechische und Römische Portrats."
- 28 photographs of Greek and Roman sculptures in the Ny-Carlsberg Gallery, Copenhagen.
- 19 photographs of Greek and Roman sculptures—a continuation of the series "Denkmäler Griechischer und Römischer Sculptur."
- 34 photographs of wall-paintings at Pompeii—"Denkmäler der Malerei des Altertums."
- 116 photographs of pictures in private galleries in England—part VI of Braun's "Galerien particulières d'Angleterre."
- 102 photographs of drawings by old masters, including 21 in the Städel Institute, Frankfurt-on-the-Main; 51 in the Uffizi Gallery, Florence; and 30 in the Museum at Weimar.
- 31 photographs of illuminations in a MS. copy (date c. 1300) of the *Tristan and Isolde* of Gottfried of Strassburg, in the Royal Library at Munich.
- 19 photographs of engraved designs, by Paul Flindt, in the Royal collection at Dresden.
- 79 photographs of objects exhibited at the Exhibition of Mahommedan Art held at Munich, 1910.

(c) FROM PRIVATE NEGATIVES.

- 70 photographs made from negatives lent by F. W. Nunn, Esq.

The negatives include 53 from architectural remains excavated at Lesnes Abbey, and 17 views of Mince Pie House (built by Vanbrugh at Blackheath and now destroyed).



## V.—DEPARTMENT OF METALWORK.

## (a) GIFTS.

Crucifix with figure of iridio-platinum. M. 53.

*Given by Walter Child, Esq., A.R.S.M.*

Pilaster. Wrought iron. English; early 18th centy. M. 56.

*Given by A. B. Yeates, Esq., F.R.I.B.A.*

Nineteen Gunlocks. Chiefly Italian and German; 17th and 18th centy.  
M. 57 to M. 75.

*Given by Major V. A. Furquharson, F.S.A.*

Dagger. Mounted in silver. Japanese; blade 16th centy., mounting 19th centy. M. 97.

*Given by R. A. P. Davison, Esq.*

War-fan. Iron. Japanese; 17th or 18th centy. M. 98.

*Given by Major L. C. R. Messel.*

War-drum. Bronze. Chinese; Han dynasty (206 B.C. to 220 A.D.).  
M. 99.

*Given by E. C. Wilton, Esq.*

Bracelet, Brooch and pair of Earrings. Silver filigree, with carved bone medallions. Chinese (Canton); about 1800. M. 100.

*Given by Mrs. Neyroud.*

Eleven Sword-mounts (*fuchi-kashira*). Japanese. M. 202 to 212.

Arrow Head. Steel. Japanese; 19th centy. M. 346.

Two Sword Guards. Iron. Japanese; 19th centy. M. 373, 389.

*Given by Sir A. H. Church, K.C.V.O., F.R.S.*

Standard of a Weather-vane. Wrought-iron. English, early 17th centy.  
M. 242.

*Given by Mrs. Oswald Barron.*

Head of a Halberd. Bronze. Chinese; Chon dynasty (1122 B.C. to 225 B.C.).  
M. 339.

*Given by Dr. C. G. Seligmann.*

Ramrod for a Pistol. Iron encrusted with silver. Turkish; 18th centy.  
M. 340.

*Given by Murray Marks, Esq.*

Plate from a pair of wafering-irons. Italian; 16th centy. M. 341.

*Given anonymously.*

Plaque. Cast brass. Russo-Greek. M. 342.

*Given by C. Broadbent, Esq.*

Fanlight. Cast lead. English, late 18th centy. M. 344.

*Given by Messrs. Thomas Elsley, Limited.*

Miner's Lamp. Wrought iron. Flemish; 18th centy. M. 345.

*Given by Oswald Barron, Esq., F.S.A.*

Pair of Snuffers. Steel silver-plated. English; 18th centy. M. 354.

Candle-extinguisher. Steel. English; about 1800. M. 355.

Lady's Work-holder. Steel. English (Birmingham); late 18th centy.  
M. 356.

*Given by G. Jorck, Esq.*

Gun Lock. Steel. M. 358

*Given by M. Yeats Brown, Esq., C.M.G.*

Two Wine-pourers. Gilt copper. Japanese; about 1800. M. 363, 363A.

General's War-fan. Iron. Japanese; 18th centy. M. 364.

Fan-truncheon. Iron. Japanese; 18th centy. M. 365.

Throwing Arrow. Japanese; 18th centy. M. 366.

Horse-bit. Steel. Japanese; 17th centy. M. 367.

Feeding-bottle. Pewter. German; 18th centy. M. 368.

*Given by C. Lund, Esq.*

- Incense Burner. Bronze. Japanese; early 19th centy. M. 369.  
 Pair of pricket Candlesticks. Bronze. Japanese; 19th centy. M. 370, 370A.  
 Paper-weight. Bronze. Chinese; 17th centy. M. 374.  
*Given by H. J. Pfungst, Esq., F.S.A.*  
 Part of a Trivet. Wrought iron. English; 18th centy. M. 371.  
*Given by A. Hamilton, Esq.*  
 Fire-back. Cast iron. English; late 17th centy. M. 372.  
*Given by A. E. Anderson, Esq.*  
 Two pieces of Ornament. Brass. English; early 19th centy. M. 376, 376D.  
 Panel with shield of arms. Cast iron. English; early 19th centy. M. 377.  
*Given by the Worshipful Company of Salters.*  
 Bowl. Brass. German; 16th centy. M. 378.  
*Given anonymously.*  
 Cribbage-board. Brass. English; dated 1768. M. 379.  
*Given by R. E. Brandt, Esq., F.S.A.*  
 Pair of Flower-vases. Bronze. Japanese; 19th centy. M. 385, 385A.  
 Set of five Altar Vessels. Bronze. Japanese; 19th centy. M. 386 to 386D.  
 Flower Bowl. Bronze. Japanese; 19th centy. M. 387.  
 Incense Burner. Bronze. Japanese; 19th centy. M. 388.  
*Given by Mrs. Wheatley.*  
 Two silver Spoons. English; London hall-mark for 1766. M. 390, 390A.  
*Given by C. D. Rotch, Esq.*

(b) BEQUESTS.

- Tankard. Serpentine mounted in silver. English; about 1620. M. 52.  
 Salt-cellar. Silver. English; London hall-mark for 1664-5. M. 347.  
*Purchased out of a fund bequeathed by F. R. Bryan, Esq.*  
 Clock. Mounted in ormonlu. French; late 18th centy. M. 237.  
 Pair of Candlesticks. Bronze and ormolu. French; early 19th centy. M. 238, 238A.  
*Bequeathed by Mrs. M. A. Dumergue.*  
 Coffier. Wrought iron. German; dated 1597. M. 244.  
 Coffier. Wrought iron. German; 17th centy. M. 245.  
 Casket. Mounted with wrought iron. German; 17th centy. M. 246.  
 Casket. Wrought iron. German; early 17th centy. M. 247.  
 Casket. Wrought iron. Flemish (?); 16th centy. M. 248.  
*Bequeathed by Miss E. F. J. Mackworth Dolben.*

(c) PURCHASES.

- Necklace and Pendant. Silver set with diamonds, foiled topazes and other precious stones. Portuguese; late 17th or early 18th centy. (50/.) M. 1.  
 Cross. Silver set with small diamonds. Portuguese; 18th centy. M. 2.  
 Tankard. Silver parcel-gilt. German; late 17th centy. M. 3.  
 Pair of Altar Candlesticks. Silver. Spanish; late 17th or early 18th centy. M. 4, 4A.  
 Jewel of the Order of Santiago. Gold set with amethysts and topazes. Spanish; late 17th or early 18th centy. M. 5.  
 Four Spoons. Silver. Swiss; 18th and 19th centy. M. 6 to 9.  
 Pilgrim Bottle. Pewter. German; dated 1661. M. 10.  
 Candlestick. Sheffield Plate. 18th centy. M. 11.  
 Crucifix. Silver filigree. Probably Tyrolese; 18th centy. M. 12.  
 Ring. Gold filigree. Italian (Venetian); 18th centy. M. 13.

- Offering Stand. Bronze. Chinese; Chou dynasty (1122 B.C. to 225 B.C.). M. 14.
- Incense Burner. Brass. Japanese; 19th centy. M. 15.
- Box. Wrought iron. German; 17th centy. M. 16.
- Pair of Fire-dogs. Wrought iron. English; first half of 17th centy. M. 17, 17A.
- Ewer in form of a rhinoceros. Bronze. Chinese; Ming dynasty. M. 18.
- Incense Bowl. "Gold-splashed" bronze. Chinese; late 17th centy. M. 19.
- Nine Sword-blades, two complete Swords and two sets of Fittings for Blades. Japanese; 13th to 18th centy. (150L.) M. 20 to 32.
- Kalian. Chased brass. Persian; 16th centy. M. 33.
- Bowl. Tinned copper. Persian; 16th centy. M. 34.
- Two Angle-plates. Pierced steel. Persian; 15th centy. M. 35.
- Lantern frame. Pierced steel. Persian; 15th centy. M. 36.
- Head of a Battle-axe. Chiselled steel. Persian; 17th centy. M. 37.
- Two Plaques. "Ikon." Enamelled brass. Russian; 17th-18th centy. M. 38, 39.
- Figure of the Virgin. Cast brass. Flemish; early 16th centy. M. 40.
- Three Statuettes. Bronze. Chinese; Ming dynasty. M. 41 to 43.
- Fire-back with arms of James I. Cast iron. English; dated 1604. M. 44.
- Cup. Silver. Swedish; 18th centy. M. 45.
- Two Brackets. Wrought iron. English; 18th centy. M. 46, 47.
- Beaker. Silver. Swedish; hall-mark for 1766. M. 48.
- " " " " " " " " 1770. M. 49.
- Tankard. Silver parcel-gilt. Swedish; late 17th centy. M. 50.
- Balcony Railing. Wrought iron. In the style of French work of about 1700. M. 51.
- Two Hinges. Wrought iron. German; 17th centy. M. 54, 55.
- Split Tally. Bronze. Chinese; 15th or 16th centy. M. 76.
- Five Water-droppers (*midzuire*). Bronze and copper. Japanese; 18th centy. M. 77 to 81.
- Nine Seals. Bronze. Japanese; 18th and 19th centy. M. 82 to 90.
- Five Paper-weights. Bronze. Japanese; 18th and 19th centy. M. 91 to 95.
- Clock-watch. Silver. English; about 1670. M. 96.
- Dish. Pewter. English; 18th centy. M. 101.
- Jewish Lamp. Brass. Dutch; 18th centy. M. 102.
- Collection of Sheffield Plate. English; chiefly second half of 18th centy. (328L.) M. 103 to 196.
- Two Braziers. Brass. Japanese; 19th centy. M. 197, 198.
- Sword Guard. Iron. Japanese; about 1750. M. 199.
- Striking Clock. Gilt brass. Japanese; about 1800. M. 200.
- Key, with cypher of William III. English; about 1700. M. 201.
- Ten Sword-mounts. Japanese. M. 213 to 222.
- Three Spoons. Silver. Danish; 18th centy. M. 223 to 225.
- Flagon. Pewter. English; early 18th centy. M. 226.
- Two Candlesticks. Brass. Flemish; 15th centy. M. 227, 228.
- Candlestick. Brass. Flemish; about 1600. M. 229.
- Kettle. Cast iron. Japanese; 19th centy. M. 230.
- Incense Burner. Gilt copper. Chinese; about 1800. M. 231.
- Group of a man and horse. Painted brouze. Chinese; Ming dynasty. M. 232.
- Spoon Mould. Cast iron. English; first half of 18th century. M. 233.
- Figure of Kwan Yiu. Bronze. Chinese; Ming dynasty. M. 234.
- Inrō. Enamelled brass. Japanese; about 1800. M. 235.
- Incense-box. Damascened iron. Japanese; about 1850. M. 236.
- Flint-lock Gun. From Tunis; dated 1788. M. 239.
- Incense Bowl. "Gold-splashed" bronze. Chinese; about 1850. M. 240.
- Vase. Brass. Chinese; about 1850. M. 241.
- Matchlock Gun. Japanese; about 1830. M. 243.

- Seventeen Sword Guards. Japanese. M. 249 to 265.  
 Seventeen Netsuke. Japanese; 19th centy. M. 266 to 282.  
 Seven Hikite (sunk door-handles). Japanese; 18th centy. M. 283 to 289.  
 Five Ornaments for concealing nail-heads. Japanese; 18th centy. M. 290 to 294.  
 Chest. Wrought iron. Flemish; first half of 16th centy (707.) M. 295.  
 Pair of Candlesticks. Silver. French; early 18th centy. (1507.) M. 296, 296A.  
 Vase. Bronze. Chinese; Chou dynasty (1122 B.C. to 225 B.C.). (707.) M. 297.  
 Bottle. Bronze. Chinese; Han dynasty (206 B.C. to 220 A.D.). M. 298.  
 Cup. Engraved brass. Chinese; 18th centy. M. 299.  
 Pair of Vases. Engraved brass. Chinese; 18th centy. M. 300, 300A.  
 Set of three Altar vessels. Bronze. Chinese; 18th centy. M. 301 to 301B.  
 Brush-pot. Iron with gold and silver overlay. Korean; 18th centy. M. 302.  
 Pectoral Crucifix. Silver-gilt. German; late 15th centy. M. 303.  
 Candlestick. Brass. Danish; 17th centy. M. 304.  
 Two Candlesticks. Bronze. Danish; 17th centy. M. 305, 306.  
 Figure of a sage on a horse. Bronze. Japanese; 17th centy. M. 307.  
 Kettle. Engraved brass. Japanese; early 19th centy. M. 308.  
 Kettle. Cast iron. Japanese; early 19th centy. M. 309.  
 Tobacco pipe. Brass encrusted with silver. Japanese; middle of 18th centy. M. 310.  
 Figure of a dragon. Iron. Japanese. 18th centy. M. 311.  
 Collection of Sheffield Plate. English; chiefly second half of 18th centy. (1327. 10s.) M. 312 to 338.  
 Chest. Wood mounted in iron. German (Westphalian); dated 1716. M. 343.  
 Cup and Cover. Silver. English; London hall-mark for 1719-20. (1607.) M. 348.  
 Incense-boat. Silver. French; 15th centy. M. 349.  
 Pendent Reliquary. Enamelled silver-gilt. German (Cologne); 15th centy. (5737. 6s.) M. 350.  
 Custodia. Silver-gilt. Spanish; first half of 16th centy. (7057. 12s.) M. 351.  
 Tazza. Silver-gilt. English; London hall-mark for 1564. (15227. 10s.) M. 352.  
 Cup and Cover. Silver-gilt. Strassburg; first half of 16th centy. (6007.) M. 353.  
 Buckle. Silver set with pastes. English; 18th centy. M. 357.  
 Figure of Kwan Yin. Bronze. Chinese; Ming dynasty. M. 359.  
 Figure of a sage. Gilt bronze. Chinese; Ming dynasty. M. 360.  
 Cistern. Cast lead. English; dated 1713. (607.) M. 361.  
 Figure of Buddha. Bronze. Japanese; 19th centy. M. 362.  
 Beaker. Bronze. Chinese; about 1600. M. 375.  
 Bannock-baker. Iron. Scottish; 18th centy. M. 380.  
 Eight objects from a writer's table. Cloisonné enamel. Chinese; 18th centy. M. 381 to 384.

#### REPRODUCTIONS.

- The "Hunterston" Brooch; in the Museum of the Scottish Society of Antiquaries, Edinburgh. M. 1912-1.  
 Part of the wrought-iron gate at the south entrance to the Choir of Canterbury Cathedral; 14th centy. M. 1912-2.  
 Salt-cellar of silver-gilt, the work of Peter Peterson, 1568: the gift of Peter Reade to the Corporation of Norwich. M. 1912-3.

## VI.—DEPARTMENT OF PAINTINGS.

## (a) GIFTS.

Oil painting on canvas: portrait of the late Sir Caspar Purdon Clarke, C.V.O., C.I.E., F.S.A., formerly Director of the Museum, by George Burroughs Torrey. Three-quarter length, full-face, seated portrait. Height, 45 in.; width, 32½ in. Signed and dated "George Burroughs Torrey—1907." In gilt frame. P. 1.

*Given by several friends of the late Sir Caspar Purdon Clarke in New York, through N. Seeley, Esq.*

Oil painting on canvas, "Italian Lake Scene," in the style of Richard Wilson, R.A. (b. 1714, d. 1782). Height, 14½ in.; width, 19 in. In gilt frame. P. 2.

Water-colour painting, "Spate on the Yore at Aysgarth Force, Yorkshire," by James Orrock, R.I. View of a torrent, flowing between wooded banks. Sight measure: height, 29½ in.; width, 44½ in. In gilt frame. P. 3.

*Given by James Orrock, Esq., R.I.*

Water-colour drawing, "An Old Mill, Essex," by Miss Kate Prentice (b. 1845, d. 1911). A mass of red-roofed buildings. Height, 10 in.; width, 13½ in. P. 4.

Water-colour drawing, "In Kensington Gardens," by Miss Kate Prentice (b. 1845, d. 1911). A sunlit glade in summer. Signed. Height, 9½ in.; width, 13½ in. P. 5.

*Given by Miss Ellen M. Creak.*

Six pins containing enamelled heads of dogs by William Essex, and one stud containing an enamelled head of a fox by the same artist, P. 7 to 13.

*Given by William Vaughan, Esq.*

## (b) PURCHASE.

Oil painting on canvas, "A Farmyard with Birds and Poultry"; late 18th centy.; artist unknown. Height, 26 in.; width, 45¾ in. P. 6.

Purchased to fill a panel in the "Great George Street" panelled room.

## VII.—DEPARTMENT OF TEXTILES.

## (a) GIFTS.

Eighteen specimens of metal braid; four edgings of gold and silver lace. Russian; 19th centy. T. 4 to 25.

Panel of painted silk. Chinese; 19th centy. T. 26.

*Given by Monsieur M. de Bernoff.*

Embroidered cotton panel. Dutch East Indian; 18th centy. T. 32.

*Given by Mrs. Behrens.*

Panel of brocaded silk velvet. Designed by William Morris and woven under his direction. T. 33.

Eleven specimens of dyed chintzes, executed at Merton from designs by William Morris. T. 45 to 55.

*Given by Messrs. Morris & Co.*

Linen valance, woven to imitate darned netting (*lucis*). Spanish; 17th or 18th centy. T. 56.

Woven shawl. English (Norwich); early 19th centy. T. 57.

Embroidered linen cover (*Point de Hongrie*). Italian; 19th centy. T. 58.

Embroidered linen valance. Portuguese; 18th centy. T. 59.

Valance of drawn linen and coarse pillow lace. Spanish (?); 18th or early 19th centy. T. 60.

Linen towel with drawn-work. Spanish; 17th centy. T. 61.

Panel of darned netting (*lavis*); representing The Crucifixion. Spanish; late 16th centy. T. 62.

Panel of darned netting (*lavis*), with pillow lace edging. Spanish; 17th centy. T. 63.

*Formerly the property of the late Mrs. John Lane Shrnbb, and given by her daughters (Mrs. Lane Bayliff and Mrs. Cecil Ward).*

Border of cut-and-drawn linen and embroidery. From the Greek Islands; 18th centy. T. 65.

*Given by Miss L. F. Pesel.*

Enlarged drawing of a colour-point by Hiroshige I. (1796-1858) entitled "the Moon in Autumn" (*see* Dept. of Engravings, No. J. 8484), three stencil plates cut from the same drawing, and cotton towelling stencilled from the plates to show the complete design. Modern Japanese. T. 66.

Cotton towel, stencilled from plates cut from an enlarged drawing of a colour-print by Hiroshige I. (1796-1858) entitled Monkey Bridge (*Saru-bashi*). T. 67.

Fragment of printed cotton, by Oberkampf. French (Jouy); beginning of 19th centy. T. 98.

*Given by Wilson Crewdson, Esq.*

Baby's linen robe; lace-edged linen shirt; knitted jacket and six caps. English; middle of 19th centy. T. 68 to 76.

*Given by Miss Wale.*

Embroidered linen sampler. English; dated 1717. T. 79.

*Given by Harry Tipper, Esq.*

Embroidered canvas panel (*Point de Hongrie*). Italian; 17th centy. T. 91.

*Given by Lady Egerton.*

Woman's woollen sleeveless coat. Modern Greek (acquired in Athens). T. 92.

*Given by Sir Harry Wilson, K.C.M.G.*

Specimen of printed cotton. English; late 18th centy. T. 94.

*Given by Miss Rosa Wallis.*

Embroidered purple silk cope. Portuguese; dated 1737. T. 100.

*Given by Robert Ross, Esq. (through the National Art Collections Fund).*

Portion of a garment of linen and macaw-feathers. Ancient Peruvian. T. 153.

*Given by Mrs. Clay.*

Embroidered muslin cuff. English; early 19th centy. T. 154.

*Given by Mrs. Ross.*

Portion of an embroidered satin orphrey. Spanish (acquired in Malaga); 16th centy. T. 155.

*Given by Somers Clarke, Esq., F.R.I.B.A., F.S.A.*

Two pieces of silk damask. Woven at Spitalfields in the Chinese manner; late 18th or early 19th centy. T. 162.

*Given by Mrs. Lindsay.*

Collar and three portions of "reticellu" lace. Italian; early 17th centy. T. 163, 164.

*Given by Alfred A. de Pass, Esq.*

Two silk brocade dresses. English; second half of 18th centy. T. 165, 166.

*Given by Lady Harcourt Smith.*

Panel of blue and white linen damask, representing the Crucifixion and the Resurrection. German; 18th centy. T. 167.

*Given by George P. Baker, Esq.*

Two specimens of printed cotton. French and English; 18th centy.  
T. 172, 173.

*Given by Mrs. Lawrence.*

Costume for a Moorish Jewess. From Tetuan; 19th centy. T. 174 to 183.

*Given by Miss L. F. Gilbard.*

Collection of buttons of the early 19th centy., with modern copies, and specimens of the materials used. English (Dorset). T. 184 to 192.

*Given by Lady Lees.*

Collection of 74 European and Oriental embroideries and lace; 17th to 19th centy. T. 193 to 259.

*Given by Miss Baxter, on behalf of her late sister, Miss Kate Baxter.*

Two pieces of silk brocade. Chinese. T. 260, 261.

*Given by Frau Olga Wegener.*

Panel of stencilled crape. Modern Japanese. T. 429.

*Given by E. F. Strange, Esq.*

#### (b) BEQUESTS.

Fan of painted chicken-skin with ivory sticks. Probably Dutch; middle of 18th centy. T. 77.

Fan of painted horn. Dutch (?); second half of 18th centy. T. 78.

*Bequeathed by Mrs. Marie Adeline Dumergue.*

Coverlet, bolster and three pillows of embroidered cream-white satin. Part of a set given as a wedding present in 1717 to the Rev. Sir John Dolben, Bart., Finedon Hall, Northants. and his bride Elizabeth, daughter of the 5th Baron Digby of Geashill. English; early 18th centy. T. 95 to 97.

*Bequeathed by Miss E. F. J. Markworth Dolben.*

#### (c) PURCHASES.

Woollen pile mat. Chinese. T. 1.

Woollen pile mat. Chinese. T. 2.

Embroidered woollen patchwork cover. Persian; 18th centy. T. 3.

Portion of embroidered linen coverlet. English; late 17th centy. T. 27.

Silk brocade cover. Sicilian; late 17th centy. T. 28.

Silk brocade cover. North Italian; late 17th centy. T. 29.

Embroidered silk altar frontal. Italian; dated 1784. T. 30.

Pair of satin damask shoes. English; middle of 18th centy. T. 31.

Silk brocade. Japanese; first half of 19th centy. T. 34.

Printed cotton cover. Persian; first half of 19th centy. T. 35.

Band of drawn linen. Italian; late 16th centy. T. 36.

Towel-end of drawn linen. Danish; first half of 19th centy. T. 37.

Embroidered linen towel. Danish; dated 1835. T. 38.

Woollen prayer mat. Persian; 18th centy. T. 39.

Embroidered linen panel. Greek Islands (Naxos?); 17th or 18th centy. T. 40.

Embroidered woollen patchwork cover. Persian; 18th centy. T. 41.

Embroidered robe of satin and cotton. Afghan. T. 42.

Tapestry-woven silk garment. Moorish; probably 18th centy. T. 43.

Silk brocade. French; last quarter of 18th centy. T. 44.

Embroidered linen cover. English; early 18th centy. T. 64.

Embroidered velvet chasuble, collars, apparels, &c. Spanish; 16th centy. T. 80 to 86.

Velvet dalmatic with embroidered orphreys. Italian and Spanish; 15th and 16th centy. T. 87.

Silk brocade dalmatic with brocatelle orphreys. Italian or Spanish; 15th and 16th centy. T. 88.

- Two embroidered linen squares. Italian; 16th centy. T. 89.  
 Portion of dress of embroidered satin. French; late 18th centy. T. 90.  
 (The objects numbered T. 80 to 90, together with six examples acquired for circulation, were purchased for 154l. 4s. 2d.)  
 Embroidered satin cover. Turkish; 17th centy. T. 93.  
 Silk brocade. English (Spitalfields); middle of 18th centy. T. 99.  
 Silk brocade. Italian; about 1700. T. 101.  
 Embroidered linen hanging. Italian (acquired in Malta); 16th centy. T. 102.  
 Embroidered linen cushion-cover. Greek Islands (?); 17th centy. T. 103.  
 Woollen pile carpet. Spanish; 16th centy. T. 104.  
 Woollen pile carpet border. Turkish (Asia Minor); 17th centy. T. 105.  
 Collection of velvets and brocades. Chiefly Italian and French; 15th to 18th centy. T. 106 to 118.  
 (The objects numbered T. 104 to 118, together with four examples acquired for circulation, were purchased for 183l.)  
 Collection of embroideries and brocades. Chiefly Italian and French; 16th to 18th centy. T. 119 to 136.  
 Velvet band for Koran. Turkestan (Bokhara); 18th centy. T. 137.  
 Silk brocade. French; about 1700. T. 138.  
 Printed glazed cotton. English; 18th centy. T. 139.  
 Collection of ecclesiastical and secular embroideries; and a textile of linen and wool. Chiefly Italian; 16th and 17th centy. T. 140 to 151.  
 (This collection, together with eight examples acquired for circulation, was purchased for 76l. 10s.)  
 Portions of child's embroidered linen dress. English; early 18th centy. T. 152.  
 Silk brocade. Persian; 17th centy. T. 156.  
 Silk textile. Italian; first half of 17th centy. T. 157.  
 Three silk brocades. Persian; 17th or 18th centy. T. 158 to 160.  
 Printed blue linen. German (?); 17th centy. T. 161.  
 Bridegroom's straw hat. Modern Korean. T. 168.  
 Two embroidered satin panels, in inlaid wood frames. Chinese (Canton); 19th centy. T. 169, 170.  
 Bride's costume (8 pieces). Modern Korean. T. 171.  
 Long straight border of "*reticella*." Italian; 17th centy. T. 262.  
 Long " " " " " " late 16th centy. T. 263.  
 Horizontal border " " " " " " " " " " " " 264.  
 Two borders " " " " " " " " " " " " 265, 265a.  
 Border " " " " " " " " " " " " 266.  
 Border " " " " " " " " " " " " 267.  
 Border " " " " " " " " " " " " 268.  
 Portion of an insertion " " " " " " " " " " " " 269.  
 Portion of vandyked border of "*reticella*" and "*punto-in-aria*"; 17th centy. T. 270.  
 Fragment of an insertion of "*reticella*"; late 16th centy. T. 271.  
 Band for insertion " " " " " " " " " " " " 272.  
 Wide border " " " " " " " " " " " " Italian; late 16th centy. T. 273.  
 Linen square with "*reticella*" borders; late 16th centy. T. 274.  
 Border with scallops of "*reticella*" and "*punto-in-aria*." Italian; late 16th centy. T. 275.  
 Narrow border of "*reticella*" and pillow lace. Italian; early 17th centy. T. 276.  
 Scalloped border, "*reticella*" and "*punto-in-aria*." Italian; late 16th centy. T. 277.  
 Border of "*reticella*" and pillow lace. Italian; early 17th centy. T. 278.  
 Vandyked border, "*reticella*" and "*punto-in-aria*." Italian; early 17th centy. T. 279.  
 Corner of a cover, of "*reticella*." Italian; late 16th centy. T. 280.  
 Fragment of vandyked border, "*reticella*" and "*punto-in-aria*"; late 16th centy. T. 281.



- Scalloped border of "*reticella*"; late 16th centy. T. 282.  
 Border " " " " " 283.  
 Border " " " " " 284.  
 Small square of "*reticella*"; 17th centy. T. 285.  
 Linen band from cover of "*reticella*" and cutwork. Italian; late 16th centy. T. 286.  
 Linen band from cover of "*reticella*" and cutwork. Italian; late 16th centy. T. 287.  
 Vandyked border of "*reticella*" and "*punto-in-aria*." Italian; 17th centy. T. 288.  
 Border of "*reticella*" and pillow lace. Italian; 17th centy. T. 289.  
 Border of cut and embroidered linen, with "*reticella*." Italian; 17th centy. T. 290.  
 Border of linen, "*reticella*" and embroidery. Italian; late 16th centy. T. 291.  
 Band of cut and embroidered linen. Italian; early 17th centy. T. 292.  
 Border " " " " " 293.  
 Border " " " " " 17th " 294.  
 Stomacher and three fragments of "*punto-in-aria*." Italian; 16th centy. T. 295 to 295c.  
 Oblong panel of "*punto-in-aria*." Italian; 16th centy. T. 296.  
 Border " " " " " 297.  
 Portion of border, needlepoint lace. Italian; 16th centy. T. 298.  
 Pendent ornament, " " " " " 299.  
 Neck trimming, " " " " " 300.  
 Border, " " " " " 301.  
 Border, " " " " " 302.  
 Edging of "*punto-in-aria*." Italian; 16th centy. T. 303.  
 Edging for cloth, needlepoint lace. Italian; 16th centy. T. 304.  
 Straight edging for cloth, needlepoint lace. Italian; early 17th centy. T. 305.  
 Scalloped edging, needlepoint lace. Italian; late 16th centy. T. 306.  
 Edging for ruff (?), " " " " " 307.  
 Edging of needlepoint lace (*punto-in-aria*). Italian; late 16th centy. T. 308.  
 Border of needlepoint lace. Italian; early 17th centy. T. 309.  
 Border with scallops of "*punto-in-aria*"; late 16th or 17th centy. T. 310.  
 Two scallops from ruff (?), needlepoint lace. English (?); 17th centy. T. 311.  
 Scallop from ruff (?), needlepoint lace. English (?); 17th centy. T. 312.  
 Two portions of edging, needlepoint lace. Italian; 17th centy. T. 313, 313a.  
 Deep scalloped border, needlepoint lace. Italian; early 17th centy. T. 314.  
 Deep border, needlepoint lace. Italian; early 17th centy. T. 315.  
 Scalloped border, " " " " " 316.  
 Sampler panel, needlepoint lace, representing "The Judgment of King Solomon." English; early 17th centy. T. 317.  
 Border of needlepoint lace. Italian; late 16th centy. T. 318.  
 Border of needlepoint lace (*Gros point de Venise*). Italian; 17th centy. T. 319.  
 Border of needlepoint lace (*rose point*). Italian; dated 1693. T. 320.  
 Square for Chalice, linen, with tape and needlepoint lace. Italian (?); late 17th centy. T. 321.  
 Narrow border of needlepoint lace. Flemish; 17th centy. T. 322.  
 Scalloped border " " " " " 323.  
 Border, tape lace and needlepoint stitches. Italian; 17th centy. T. 324.  
 Fragment of needlepoint lace. Italian; 17th centy. T. 325.  
 Fragment of border of "*reticella*." Italian; 17th centy. T. 326.  
 Border, cut and embroidered linen. " " " " 327.  
 Border of tape and pillow lace. North " " " " 328.  
 Vandyked border, knotted lace (*macramé*). Italian; 17th centy. T. 329.  
 Vandyked " " " " " " " 330.

- Portion of border of darned netting (*lucis*). Italian; 16th centy. T. 331.  
 Fragment of scalloped border, tape and pillow lace. 17th centy. T. 332.  
 Band for insertion, of pillow lace. Italian; 17th centy. T. 333.  
 Fragment of panel, needlepoint lace. „ late 16th centy. T. 334.  
 Band for insertion, of "*reticella*." „ „ „ 335.  
 Border of cut, drawn and embroidered linen. "Italian; 17th centy. T. 336.  
 Portion of border, cut „ „ „ „ „ „ 337.  
 Border of cut, drawn „ „ „ „ „ „ 338.  
 Border of a cloth, cut and drawn linen and needlepoint lace. Italian; early 17th centy. T. 339.  
 Scalloped border of pillow lace. Italian; 17th centy. T. 340.  
 Vandyked „ „ „ „ „ „ early 17th centy. T. 341.  
 Deep scalloped border, pillow lace. Flemish; 17th centy. T. 342.  
 Scalloped border pillow lace. Italian; early 17th centy. T. 343.  
 Scalloped „ „ „ „ „ „ „ 344.  
 Portion of scalloped border, pillow lace. Italian; early 17th centy. T. 345.  
 Scalloped edging, pillow lace. Italian; 17th centy. T. 346.  
 Portion of border, „ „ „ „ „ „ „ 347.  
 Dentated edging, „ „ „ „ „ „ „ 348.  
 Edging, pillow lace. Italian; 17th centy. T. 349.  
 Portion of scalloped border, pillow lace. Italian; 17th centy. T. 350.  
 Band from costume with pillow lace insertion. Italian; 17th centy. T. 351.  
 Scalloped border of pillow lace. Italian (Genoese?); 17th centy. T. 352.  
 Scalloped „ „ „ „ „ „ 17th centy. T. 353.  
 Scalloped edging „ „ „ „ „ „ „ 354.  
 Portion of scalloped border, of pillow lace. Italian (Genoese); 17th centy. T. 355.  
 Scalloped border of pillow lace. Italian; 17th centy. T. 356.  
 Broad border „ „ „ „ „ „ „ 357.  
 Border „ „ „ „ „ „ „ 358.  
 Broad border „ „ „ „ „ „ „ 359.  
 Narrow band for insertion, pillow lace. Italian; 17th centy. T. 360.  
 Broad border of pillow lace. Flemish or „ „ „ 361.  
 Border of knotted lace (*maucramé*). Italian; 17th centy. T. 362.  
 Pointed edging of pillow-made lace. Flemish or Italian; 17th centy. T. 363.  
 Portion of vandyked edging, pillow-made lace. Flemish or Italian; 17th centy. T. 364.  
 Two portions of the fastening for a dress, pillow-made tape. Italian; 17th centy. T. 365, 365a.  
 Portion of a border of pillow lace. Flemish; 17th centy. T. 366.  
 Portion „ „ „ „ „ „ „ 367.  
 Scalloped border „ „ „ „ „ „ „ 368.  
 Border of pillow lace, partly in tape. „ „ „ 369.  
 Deep border of pillow-made lace. Flemish (?) „ „ „ 370.  
 Scalloped border of tape lace. Italian or Flemish; 17th centy. T. 371.  
 Falling collar, pillow-made lace. Flemish; 17th centy. T. 372.  
 Narrow border. „ „ „ „ „ „ „ 373.  
 Scalloped border, „ „ „ „ „ „ „ 374.  
 Broad border or panel, pillow-made lace. Italian; 17th centy. T. 375.  
 Border of pillow-made lace. Italian; 17th centy. T. 376.  
 Border „ „ „ „ „ „ „ 377.  
 Border „ „ „ „ „ „ „ 378.  
 Portion of border, drawn work and darned netting. Italian; late 16th centy. T. 379.  
 Border of darned netting (*lucis*). Italian; 16th centy. T. 380.  
 Narrow panel „ „ „ „ German; 17th „ „ 381.  
 Oblong „ „ „ „ „ German (?); 17th centy. T. 382.  
 Portion of panel of darned netting (*lucis*). German; 17th centy. T. 383.

- Portion of panel of darned netting (*lucis*). German; 17th centy. T. 384.  
 Portion of border, pillow lace in coloured silks. Flemish; 17th centy. T. 385.  
 Narrow border of pillow lace in coloured silks. Italian (?); 17th centy. T. 386.  
 Horizontal panel, embroidered in coloured silks on silk net. Italian; 17th centy. T. 387.  
 Linen cover with lace borders and edging. Italian; early 17th centy. T. 388.  
 Linen cover with lace insertions and edging. Italian; 17th centy. T. 389.  
 Cover, cut and drawn linen and needlepoint lace. Italian; 17th centy. T. 390.  
 Embroidered linen scarf. Algerian; 18th or 19th centy. T. 391.  
 Woven woollen shawl. Oriental; 19th centy. T. 392.  
 Portion of embroidered muslin hanging. Turkish; 19th centy. T. 393.  
 Embroidered linen and cotton cushion cover. English; dated 1672. T. 394.  
 Embroidered linen and cotton panel. English; early 18th centy. T. 395.  
 Velvet pilaster hanging, with applied embroidery. Spanish; 17th centy. T. 396.  
 This collection, numbered T. 262 to 396, was purchased for 1827.  
 Collection of pricked parchment patterns or "downs," used in pillow-lace making. English (Midland Counties); first half of 19th centy. T. 397 to 428.

## VIII.—DEPARTMENT OF WOODWORK.

### (a) GIFTS.

- Woodblock for embossing leather. W. 2.  
 Frame. Spanish; 16th centy. W. 3.  
 Casket. French; 14th centy. Said to have come from the church of the Holy Trinity at Eu in Normandy. W. 38.  
*Given by Murray Marks, Esq.*  
 Panelled Room, from 27, Hatton Garden, E.C. W. 4.  
*Given by the National Art-Collections Fund and a body of subscribers.*  
 Six-fold leather Screen. Dutch; 17th centy. W. 8.  
*Given by Percy Woods, Esq., C.B.*  
 Bridal Chair. Saracenic. W. 9.  
*Given by the late Rowland Ward, Esq., F.Z.S.*  
 Lute (*Koto*). Japanese. W. 10.  
*Given by A. Wynne Corrie, Esq.*  
 Gesso Casket. Italian. W. 11.  
*Given by Lady Dorothy Nevill.*  
 Portions of plaster Ceiling and portion of wooden Cornice. First half of 18th centy. Removed from No. 53, Paternoster Row. W. 13.  
*Given by the Corporation of London.*  
 Arm-chair. French; period of Louis XV. W. 14.  
*Given by A. A. De Pass, Esq.*  
 Standing Livery Cupboard of oak. About 1500. From the neighbourhood of Burwarton, Shropshire. W. 15.  
*Given by Robert Mond, Esq., through the National Art-Collections Fund.*  
 Eight Chinese Chairs. W. 16 to 23.  
 Two Chinese Tables. W. 24 and 25.  
*Given by R. Taylor Heape, Esq.*  
 Lacquered Screen. Chinese; middle of 18th centy. W. 37.  
*Given by S. Marrojjani, Esq.*

Leather Deed-box. English. W. 39.

*Given by Miss M. C. Barnett.*

Mandarin's case. Chinese. W. 40.

*Given by R. H. Webb, Esq.*

Arm-chair. English; early 18th centy. W. 41.

*Given by Captain R. Soames.*

Corner-chair. Portuguese (?); early 18th centy. W. 42.

*Given by Mrs. Masser-Horniman.*

Leather bag. German; 18th centy. W. 43.

*Given by Miss E. Halsey.*

Coat of Arms of Queen Anne in paperwork. W. 44.

Pinewood Medallion. English; early 18th centy. W. 45.

*Given by Dr. W. A. Probert.*

Tall case Clock. By Henry Simcock, Daintree; dated 1714. W. 50.

*Given by W. H. James, Esq.*

(b) BEQUESTS.

Flemish Cabinet. Dated 1670. W. 12.

*Bequeathed by Miss E. F. J. Mackworth-Dolben.*

(c) PURCHASES.

Farthingale Chair. English; 17th centy. W. 1.

Three Watch-stands. 18th centy. W. 5 to 7.

Two Arm-chairs with tapestry seats. Period of Queen Anne. W. 26 and 27.

Painted satinwood Knife-box. English; about 1800. W. 28.

Lacquered Cabinet on silvered stand. Period of Charles II. W. 29.

Box containing twelve painted Roundels. Period of James I. W. 30.

Mahogany artist's Table. English; second half of 18th centy. W. 31.

Writing Cabinet of inlaid walnut. English; period of Queen Anne. W. 32.

Oak Panelling. Dated 1546. From Beckingham Hall, Tolleshunt Major, Essex. W. 33.

Two oak Doors, painted with the Orders of Angels. About 1500. W. 34 and 35.

Ladle of carved wood. Scottish (?); 17th centy. W. 36.

Despatch Box covered with leather. English; early 18th centy. W. 46.

Lacquer Cabinet and stand. Corean. W. 47.

Misericord of carved oak, stated to have been brought from Wells Cathedral. W. 48.

Chest of carved oak. 14th centy. W. 49.

IX.—INDIAN SECTION.

(a) GIFTS.

Toilet-tray of a Mogul Princess; carved crystal, formerly jewelled. Delhi, Panjab; 16th or 17th centy. I.M. 10.

Mogul Writer's Box (*qalamdan*); carved ivory. Delhi, Panjab; first half of 17th centy. I.M. 11.

Rajput Writer's box (*qalamdan*), painted ivory. Jaipur, Rajputana; 17th centy. I.M. 12.

Powder-flask (*barutdan*); rosewood, inlaid with ivory, mother-of-pearl and buffalo-horn. Kotah, Rajputana; 18th centy. I.M. 13.

Embroiderer's Work-box; shisham-wood, veneered and inlaid with ivory and buffalo-horn. Kotah, Rajputana; 18th centy. I.M. 14.

Betel-box; brass (formerly gilt), with jewelled filigree decoration. Tibet; 18th centy. I.M. 15.

Mogul Perfume-box (*attardan*); silver-gilt, enamelled and jewelled. Lucknow, Oudh; 17th centy. I.M. 16.

Mogul Perfume-box (*attardan*); silver-gilt, enamelled. Lucknow, Oudh; 17th centy. I.M. 17.

Mogul Betel-box (*pandan*); silver-gilt, enamelled. Lucknow, Oudh; 17th centy. I.M. 30.

*Given by Her Majesty the Queen.*

Miniature Koran; MS. book with illuminated first-page. Delhi, Panjab; 17th centy. I.M. 18.

*Given by Miss C. A. Cannon.*

Gautama Buddha; teak figure, thissi-lacquered, gilt and decorated with *thayo* work. Moulmein, Burma; 18th centy. I.M. 19.

*Given by Mrs. C. H. Murray.*

Turban; muslin, partly gold-brocaded. Bundelkhand Tract, Central India; 20th centy. I.M. 31.

*Given by R. P. Misra, Esq.*

Ceremonial Flag used at the annual festival held at the shrine of Sayyad Salar Masaud at Bahraich, Faizabad, Oudh; 19th centy. I.M. 32.

*Given by Miss C. Gaudet.*

Drum; carved teak. Found in the Royal Palace at Mandalay, Burma, in 1885. I.M. 83.

Punkah-board; carved teak. Found in the Royal Palace at Mandalay, Burma, in 1885. I.M. 84.

Buddhist Breviary (*Kambawa*); MS. book, in old Pali text on papier-maché, illuminated and lacquered. Burma; 18th centy. I.M. 85.

Buddhist Breviary (*Kambawa*); MS. book, in old Pali text on copper plaques, illuminated and lacquered. Burma; 18th centy. I.M. 86.

Buddhist Breviary (*Kambawa*); MS. book, in Burmese round text on palm-leaf, illuminated and lacquered. Burma; 19th centy. I.M. 87.

Three Book-bands for tying the *Kambawa*; cotton braid woven in three colours with inscriptions in modern Burmese. Burma; 18th or 19th centy. I.M. 88 to 90.

Lamaist Prayer-book (*Smon-lam*); MS. in modern Tibetan. Cotton wrapper printed with the "all powerful ten" (*nam-cu-van-dan*) charm. Tibet; 19th centy. I.M. 91 and 91A.

Koran; MS. book in Pushtu. Afghanistan; 18th centy. I.M. 92.

Muhammadan Manual of Purification (*Khulasah*); lithographed book. Delhi, Panjab; 1874. I.M. 93.

Two lithographed copies of the first section of the Koran. Delhi, Panjab; 1882. I.M. 94 and 95.

Short Sword with hilt and sheath of openwork steel, partly gilt and jewelled. Bhutan; 18th centy. I.M. 96.

Lakshmi and Satyavama; two copper figures each with bronzelike patina. Tanjore, Madras; 18th centy. I.M. 97 and 98.

Armlet and Frontlet plaque; both of cast copper, with bronzelike patina. Khatmandu, Nepal; 17th or 18th centy. I.M. 99 and 100.

Two Burmese Standard Weights (11½ oz.); both of cast bronze, *hintha* shaped. Found in the Royal Weights and Measures Office, Mandalay, in 1885. I.M. 101 and 101A.

Tobacco-pipe (*hsay-dan*); silver, with filigree decoration. Mandalay, Burma; early 19th centy. I.M. 102.

Tobacco-pipe (*hsay-dan*); iron. Mandalay, Burma; early 19th centy. I.M. 103.

Pencase; gold-damascaned steel. Nepal; 18th centy. I.M. 104.

Nandi (Siva's vehicle); copper figure with bronzelike patina. Madura, Madras; 18th centy. I.M. 105.

Frontlet-plaque; cast copper, with bronzelike patina. Khatmandu, Nepal; 17th or 18th centy. I.M. 106.

*Given by the Hon. Lady Gatacre.*

Paul (rumal); embroidered cotton. Chamba State, Panjab; 19th centy. I.M. 107.

Given by Miss Baxter, on behalf of her late sister, Miss Kate Baxter.

Portion of a Skirt; embroidered satin. Western Panjab; early 19th centy. I.M. 108.

Given by Dr. A. K. Coomaraswamy.

(b) PURCHASES.

A Bodhisattva, probably Guru Padma-Sambhava; copper figure with remains of gilding. Tibet; 17th centy. I.M. 1.

Coverlet (*palangposh*); quilted and embroidered cotton. Masulipatam, Madras; late 17th centy. I.M. 2.

Bowl; bronze, with moulded and incised decoration. Surabaya District, Java; probably anterior to the 17th centy. I.M. 3.

Five Drawings (illuminated tempera paintings) of the Kangra School, Panjab; 18th and early 19th centy. I.M. 4 to 8.

MS. Book containing 177 portraits (illuminated tempera paintings) of Mogul rulers and other celebrities. Panjab; second half of 18th centy. I.M. 9.

Mat; embroidered felt. Northern Afghanistan; 19th centy. I.M. 20.

Man's Garment (*diya-kachchi*); unbleached cotton with loom-woven design in red and blue threads. Kandy, Ceylon; about 1800. I.M. 21.

Four Hoods (*natis*); embroidered silk and satin. Kathiawar, Bombay Presidency; 19th centy. I.M. 22 to 25.

Woman's Shirt (*kurti*) and portion of a Skirt; embroidered satin. Kathiawar, Bombay Presidency; 19th centy. I.M. 26 and 27.

Child's Cap; embroidered satin. Kathiawar, Bombay Presidency; 19th centy. I.M. 28.

Gautama Buddha; figure in stalaetic marble, partly gilt. Found in the Royal Palace at Mandalay in 1885. Burma; 18th centy. I.M. 29.

Illuminated tempera painting; portrait, by Dib Chand, of a military officer of the Hon. East India Company. Bengal School; late 18th centy. I.M. 33.

Niche-panel with relief figures of Siva, Parvati and Nandi; marble. Sirohi District, Rajputana; 12th or 13th centy. I.M. 34.

Portion of Pilaster with relief figure of Siva; marble. Sirohi District, Rajputana; 12th or 13th centy. I.M. 35.

A Yogini; brass figure with bronzelike patina. Khatmandu, Nepal; 18th centy. I.M. 36.

Illuminated tempera painting; portrait of the Empress Nur Jahan (1573-1645). Mogul School; 17th centy. I.M. 37.

A Worshipper; figure of lead-glazed earthenware, from a group representing Buddha, disciples and worshippers. Prome, Lower Burma; anterior to 18th centy. I.M. 38.

Two Figures of Gautama Buddha; teak, thissi-lacquered, gilt and decorated with *thayo* work. Lower Burma; 18th centy. (60l.) I.M. 39 and 40.

Gong-stand; teak, carved by Maung-Po-Tha of Sagaing, near Mandalay, Upper Burma, about 1900. I.M. 41.

Cabinet; teak, carved by Mamg-Po-Tha of Sagaing, about 1900. (70l. 4s. 6d.) I.M. 42.

Three Costumes of the period of King Mindon Min (1853-1878), respectively worn by a Queen, a Cabinet Minister, and the Secretary of State. Mandalay, Burma; 19th centy. (80l. 6s. 8d.) I.M. 43 to 45.

Sword-gun of the Was, a Shan tribe on the Burma-Yunnan Frontier; 19th centy. I.M. 46.

Buddha Amitayus; copper figure with remains of gilding. Tibet; 17th centy. I.M. 47.

Illuminated tempera painting on cotton, lacquered, representing "the Lamaist wheel of life." The work of a Lama in the Great Monastery of Palkor-Choidé at Gyantsé, Tibet, in 1905. I.M. 48.



- Embroidered silk coverlet.** Spanish or Portuguese; 18th centy. Circ. 727.  
**Embroidered linen valance.** " " " " Circ. 728.  
**Embroidered linen cover.** " " 18th or early 19th  
centy. Circ. 729.  
**Embroidered silk panel.** " " 18th centy. Circ. 730.  
**Embroidered tabernacle-door.** " " " " Circ. 731.  
**Embroidered silk stole.** " " " " Circ. 732.  
**Portions (2) of a worsted curtain.** English; late 17th centy. Circ. 733 and  
734.  
**Embroidered silk apron.** " early 18th centy. Circ. 735.  
**Border for a frame, gimp embroidery on silk.** English; about 1760.  
Circ. 736.  
**Embroidered satin needle case.** English; 18th centy. Circ. 737.  
**Norwich shawl.** English; early 19th centy. Circ. 738.  
**Scalloped muslin border, embroidery and drawn work.** Danish; 18th centy.  
Circ. 739.  
**Woollen cloth cover, embroidered.** Turkish; 18th centy. Circ. 740.  
**Embroidered cover.** " early 19th centy. Circ. 741.  
**Embroidered covers (4).** " 18th centy. Circ. 742 to 745.  
**Embroidered cotton cover.** " 17th or 18th centy. Circ. 746.  
**Embroidered towels (3).** " early 19th centy. Circ. 747  
to 749.  
**Embroidered towel.** " 18th centy. Circ. 750.  
**Embroidered towel.** " early 19th centy. Circ. 751  
**Embroidered linen panel.** " late 19th centy. Circ. 752.  
**Embroidered linen panel.** Dalmatian; 19th centy. Circ. 753  
**Embroidered panel.** " " " " Circ. 754.  
**Embroidered muslin cuffs (a pair).** Dalmatian; 19th centy. Circ. 755 and  
756.  
**Petticoat borders (2), embroidered linen.** Cretan; 18th centy. Circ. 757  
and 758.  
**Embroidered linen panels (2).** Cretan; 18th centy. Circ. 759 and 760.  
**Fragment of embroidered linen hanging.** From Cos. (Greek Islands); 17th  
or 18th centy. Circ. 761.  
**Panel and borders (2), embroidered linen.** Probably Moorish; 18th or early  
19th centy. Circ. 762 to 764  
**Embroidered canvas panel.** Persian?; 18th centy. Circ. 765.  
**Muslin prayer-mats (2), with embroidery and drawn work.** Persian; early  
19th centy. Circ. 766 and 767.  
**Cover with embroidery and drawn work.** Persian; early 19th centy.  
Circ. 768.  
**Square with embroidery and drawn work.** Persian; late 19th centy.  
Circ. 769.  
**Imperial robe, embroidered.** Chinese; 18th centy. Circ. 770.  
**Embroidered petticoat.** " 19th centy. Circ. 771.  
**Embroidered silk hangings (2).** " " Circ. 772 and 773.  
**Embroidered panels (4).** " " Circ. 774 to 777.  
**Embroidered sleeve-bands, (nine pairs and a single strip).** Chinese; 19th  
centy. Circ. 778 to 796.  
**Embroidered woollen coverlet.**? From Manila; early 19th centy.  
Circ. 797.  
**Embroidered and painted satin band.** Japanese; 19th centy. Circ. 798.  
**Embroidered band.** From Dalmatia; late 19th centy. Circ. 799.  
**Embroidered cotton towel.** Turkish; late 19th centy. Circ. 800.  
**Embroidered muslin border.** Turkish; early 19th centy. Circ. 801.  
**Embroidered linen panels (a pair).** Greek Islands; late 19th centy.  
Circ. 802 and 803.  
**Embroidered canvas panels (2).** Persian; ? 18th centy. Circ. 804 and 805.  
**Embroidered silk hanging.** Chinese; 19th centy. Circ. 806.  
**Embroidered sleeve-bands (five pairs).** Chinese; 19th centy. Circ. 807,  
to 816.





- [illegible]

- Pepper-caster. "Sheffield Plate." English, 2nd half of 18th centy. Circ. 234.  
 Muffineers (2). " " " " Circ. 235 and 236.  
 Tea-caddies (5). " " " " Circ. 237-241.  
 Cream-jugs (2). " " " " Circ. 242 and 243.  
 Milk-jug. " " " " Circ. 244.  
 Sugar basins (5). " " " " Circ. 245-249.  
 Sauce-tureens (2). " " " " Circ. 250 and 251.  
 Sauce-boat. " " " " Circ. 252.  
 Goblets (2). " " " " Circ. 253 and 254.  
 Stand. " " " " Circ. 255.  
 Tray. " " " " Circ. 256.  
 Stand. " " " " Circ. 257.  
 Salver. " " " " Circ. 258.  
 Tea-pot stand. " " " " Circ. 259.  
 Inkstands (4). " " " " Circ. 260-263.  
 Snuffer-trays (2). " " " " Circ. 264 and 265.  
 Tray. " " " " Circ. 266.  
 Tea-spoons (3). " " " " Circ. 267-269.  
 Caddy-spoons (3). " " " " Circ. 270-272.  
 Toast-rack. " " " " Circ. 273.  
 Cruet-stands (2). " " " " Circ. 274 and 275.  
 Toast-rack. " " " " Circ. 276.  
 Woven shawl. English (Norwich); 1st half of 19th centy. Circ. 282.  
 Steel dagger and scabbard. Albanian; 18th centy. Circ. 283.  
 Porcelain tea-pot and cover. English (Pinxton); early 19th centy. Circ. 284.  
 Wool mat. Chinese. Circ. 285.  
 Candlestick. In style of "Sheffield Plate." English; 19th centy. Circ. 286.  
 Cruet-stand. "Sheffield Plate." English; 2nd half of 18th centy. Circ. 287.  
 Silver spoons (4). Danish; 18th centy. Circ. 288-291.  
 Silver spoon. Norwegian; early 18th centy. Circ. 292.  
 Silver spoons (2). Scandinavian; 17th centy. Circ. 293 and 294.  
 Silver spoon. Danish; dated 1689. Circ. 295.  
 Embroidered linen coverlet. English; early 18th centy. Circ. 296.  
 Embroidered linen borders (2). Dutch East-Indian; 18th centy. Circ. 297 and 298.  
 Silver clock-watch. Austrian; early 18th centy. Circ. 302.  
 Earthenware jug. English (Staffs); early 19th centy. Circ. 303.  
 Cotton cover. Persian; 18th centy. Circ. 304.  
 Embroidered silk hoods (2). Indian (Cutch); early 19th centy. Circ. 305 and 306.  
 Embroidered silk skirt (portion). " " " " Circ. 307.  
 Silver-gilt beaker. German (Leipzig); early 18th centy. " Circ. 308.  
 Oak shutter. Flemish; 16th centy. Circ. 309.  
 Lace border. Flemish; 17th centy. Circ. 314.  
 Porcelain spill-vases (3). English (Derby); early 19th centy. Circ. 315-317.  
 Enamelled copper plaque. French (Limoges). Circ. 318.  
 Silver-gilt beaker. Dutch; middle of 17th centy. Circ. 319.  
 Walnut arm-chair. English; early 18th centy. Circ. 320.  
 Embroidered linen coverlet. English; about 1700. Circ. 321.  
 Iron sword-guards (30). Japanese; 18th and 19th centy. Circ. 322-351.  
 Embroidered canvas border. French; 16th centy. Circ. 352.  
 Embroidered linen sampler. German; late 17th centy. Circ. 353.  
 Embroidered linen sampler. English; 2nd half of 17th centy. Circ. 354.  
 Embroidered linen coverlet. English; early 18th centy. Circ. 355.  
 Porcelain plate. English (Worcester); 18th centy. Circ. 356.  
 Porcelain basin. " " " " Circ. 357.  
 Porcelain jug and cover. " " " " Circ. 358.

- Porcelain mug. English (Worcester); 18th centy. Circ. 359.  
 Porcelain cup and saucer. " " Circ. 360.  
 Porcelain basin. " " Circ. 361.  
 Porcelain drainers (2). " " Circ. 362 and 363.  
 Water-colour paintings (5) of stained glass. By Stanley H. North.  
 Circ. 364-368.  
 Porcelain vase. English (Derby); early 19th centy. Circ. 369.  
 Embroidered collar of a dalmatic. Spanish: 16th centy. Circ. 370.  
 Velvet orphrey. Spanish (?); 16th centy. Circ. 371.  
 Collar and apparel of a dalmatic. Embroidered velvet. Spanish; 16th centy.  
 Circ. 372 and 373.  
 Velvet band. Italian; early 17th centy. Circ. 374.  
 Embroidered satin dress (portion). French; late 18th centy. Circ. 375.  
 Embroidered canvas panel. English; early 18th centy. Circ. 376.  
 Enamelled copper plaque. French (Limoges); 17th centy. Circ. 377.  
 Enamelled copper snuff-box. English (Battersea); 18th centy. Circ. 378.  
 Stoneware cup. German (Meissen). Circ. 379.  
 Cast-iron kettle. Japanese (Kioto); 1st half of 19th centy. Circ. 380.  
 Walnut panels (2). French; 2nd half of 16th centy. Circ. 381 and 382.  
 Stained and painted glass panel. English; 14th centy. Circ. 383.  
 Stained and painted glass panels (2). Flemish; 16th centy. Circ. 384 and  
 385.  
 Painted glass panel. Flemish or Northern French; 1st half of 16th centy.  
 Circ. 386.  
 Painted and stained glass panel. South German; dated 1640. Circ. 387.  
 Cut glass salad bowls (2). Irish; late 18th or early 19th centy. Circ. 388  
 and 389.  
 Cut glass decanters (7). Irish; " " Circ. 390-396.  
 Cut glass celery bowl. Irish; " " Circ. 397.  
 Cut glass water jugs (2). Irish; " " Circ. 398 and 399.  
 Cut glass dish. Irish; " " Circ. 400.  
 Cut glass water bottle. Irish; " " Circ. 401.  
 Cut glass goblets (4). Irish; " " Circ. 402-405.  
 Cut glass pickle-jar and cover. Irish; " " Circ. 406.  
 Cut glass custard cups (2). Irish; " " Circ. 407 and 408.  
 Cut glass salt-cellar. Irish; " " Circ. 409.  
 Cut glass sugar bowl. Irish; " " Circ. 410.  
 Silver tankard, parcel-gilt. Swedish (Stockholm); hall-mark for 1696.  
 (70*l.*). Circ. 411.  
 Silver gilt beaker. German; late 17th centy. Circ. 412.  
 Morocco Bookbinding. "La Liturgie." English; early 18th centy.  
 Circ. 413.  
 " " "The Royal Kalendar." English; 1795. Circ.  
 414.  
 " " "Le Nouveau Testament." French; 2nd half of  
 17th centy. Circ. 415.  
 " " "La Vita de la Beata Chiara da Monte." Italian;  
 16th centy. Circ. 416.  
 " " "Le Nouveau Testament." French; 2nd half of  
 17th centy. Circ. 417.  
 " " "The Whole Book of Psalms." English; early  
 18th centy. Circ. 418.  
 " " "Della vita e miracoli del B. Stanislao Kostka." Italian;  
 2nd half of 17th centy. Circ. 419.  
 " " "Diogenes Laertius." French; 1st half of 16th  
 centy. Circ. 420.  
 " " "Pindarus." French; 1st half of 16th centy.  
 Circ. 421.  
 " " "Novum Testamentum." Dutch; early 18th  
 centy. Circ. 422.



- Egg-stand and six egg-cups. "Sheffield Plate." English; 2nd half of 18th centy. Circ. 489.
- Coasters (2). " " " " Circ. 490 and 491.
- Taper-stand and lid. " " " " Circ. 492.
- Milk jugs (2). " " " " Circ. 493 and 494.
- Dishes (2). " " " " Circ. 495 and 496.
- Bread-basket. " " " " Circ. 497.
- Tea-pot stands (2). " " " " Circ. 498 and 499.
- Candlesticks (4). " " " " Circ. 500 to 503.
- Snuffer tray. " " " " Circ. 504.
- Taper-stand and extinguisher " " " " Circ. 505.
- Cruet stand. " " " " Circ. 506.
- Coaster. " " " " Circ. 507.
- Muffineer and cover. " " " " Circ. 508.
- Toast rack. " " " " Circ. 509.
- Salver. " " " " Circ. 510.
- Cake basket. " " " " Circ. 511.
- Cruet stand. " " " " Circ. 512.
- Sugar basin. " " " " Circ. 513.
- Woven hangings (2). Italian; 17th centy. Circ. 514 and 515.
- Embroidered linen band. " (Perugia); late 16th centy. Circ. 516.
- Embroidered linen band. " 17th centy. Circ. 517.
- Embroidered silk burse. " " " " Circ. 518.
- Embroidered linen altar-frontal. Italian; late 16th centy. Circ. 519.
- Embroidered linen towels (2). " " " " Circ. 520 and 521.
- Earrings (2). Portuguese; early 18th centy. Circ. 522 and 523.
- Dry-point etching. "Peveril's Castle, Derbyshire." By Sir Frank Short. R.A., P.R.E. Circ. 524.
- Aquatint. "A Silver Tide." By Sir Frank Short, R.A., P.R.E. Circ. 525.
- Mezzotint. "When the weary moon was in the wane." By Sir Frank Short. R.A., P.R.E. Circ. 526.
- Etching. "Strolling Players at Lydd." By Sir Frank Short, R.A., P.R.E. Circ. 527.
- Earthenware figures (2). "Antony" and "Cleopatra." English (Staffs); late 18th centy. Circ. 528 and 529.
- Embroidered linen towel. Danish; dated 1817. Circ. 530.
- Linen towel. Danish; 18th centy. Circ. 531.
- Linen pillow cases (2). Danish; 18th centy. Circ. 532 and 533.
- Drawings of stained glass (3). By Stanley H. North. Circ. 534 and 535.
- Earthenware bowl. Syrian or Persian; 13th or 14th centy. Circ. 544.
- Silver-gilt beaker. German; early 17th centy. Circ. 545.
- Silver lotas (a set of four, illustrating the process of manufacture). Indian (Cutch); 20th centy. Circ. 546.
- Embroidered silk aprons (2). English; early 18th centy. Circ. 547 and 548.
- Embroidered muslin kerchief. Turkish; late 18th or early 19th centy. Circ. 549.
- Glazed bowl. English (Staffs); late 18th centy. Circ. 550.
- Oak coffin stool. English; 17th centy. Circ. 551.
- Porcelain figures (2). English (Chelsea-Derby); about 1775. Circ. 552 and 553.
- Iron pediment. English; about 1700. Circ. 556.
- Child's-chair, walnut. English; 2nd half of 17th centy. Circ. 557.
- Chintz (8 pieces). English; 18th centy. Circ. 559-566.
- Wood blocks (3) for engraving. From "The Dance of Death." English; 19th centy. Circ. 567 to 569.
- Wood block. Engraved with "The Creation of Eve." English; 19th centy. Circ. 570.
- Wood block. Engraved with "The Expulsion from Eden." English; 19th centy. Circ. 571.
- Illuminated initials (106). From choir books. Italian; 15th centy. Circ. 572-677.

- Reproduction of salt-cellar. The original ("the Reade Salt") of silver-gilt. English; Norwich hall-mark for 1568. Circ. 685.
- Gold watch-case. English; middle of 18th centy. Circ. 689.
- Priest's silver cross and chain. Russian; probably 18th or 19th centy. Circ. 690.
- Necklaces (2). Silver and silver-gilt beads and links. Arab; 19th centy. Circ. 695 and 696.
- Bracelets (7). Silver chains and clasps. Arab; 19th centy. Circ. 697-703.
- Reproduction of cup and cover. The original of silver-gilt. German (Nuremberg); 2nd half of 16th centy. Circ. 704.
- Reproduction of cup and cover. German (Augsburg); 1580-1600. Circ. 705.
- Embroidered linen samplers (2). English; 18th centy. Circ. 706 and 707.
- Porcelain mugs (2). English (Salopian); 2nd half of 18th centy. Circ. 708 and 709.
- Porcelain salt-cellar (2). Italian (Venice); 2nd half of 18th centy. Circ. 710 and 711.
- A collection of tools and materials used in etching and engraving. Circ. 712.
- Reproductions of lotas (3 sets of 4). The originals of silver, illustrating the process of manufacture. Indian (Cutch); 20th centy. Circ. 713-715.
- Reproductions (3) of inscription. The original on a marble monument. Italian (Florentine); 1456. Circ. 824-826.
- Reproductions (3) of inscription. The original on a tomb at Pisa. Italian; about 1315. Circ. 827-829.
- Reproductions (2) of ewer and basin. The originals of silver. French; 2nd half of 18th centy. Circ. 830 and 831.
- Reproductions (2) of porringer and cover. The original of silver. French (Perpignan); 1680-84. Circ. 832 and 833.
- Reproductions (2) of bowl. The original of silver. Swedish (Lapland); late 17th centy. Circ. 834 and 835.
- Reproductions (2) of cup. The original of silver. Swedish (Lapland); 18th centy. Circ. 836 and 837.
- Reproductions (2) of cup. The original of silver-gilt. French; late 17th centy. Circ. 838 and 839.
- Reproductions (2) of Jug and cover. The original of silver. French (Paris); 1731-2. Circ. 840 and 841.
- Reproductions (2) of cup. The original of silver-gilt. French (Strasbourg); 1754. Circ. 842 and 843.
- Reproductions (2) of Jug and cover. The original of silver. French (Paris); 1757-8. Circ. 844 and 845.
- Reproductions (2) of box and cover. The original of silver. French (Paris); 1711-12. Circ. 846 and 847.
- Book-binding. "Les Petits Vieux." English; modern. Circ. 849.
- Book-binding. "The Rubaiyat of Omar Khayam." English; modern. Circ. 850.
- Parchment patterns (100), used in the manufacture of pillow-lace. English. Circ. 906 to 912.
- Pewter Jugs (2). Dutch or Flemish; 18th centy. Circ. 913 and 914.

## BETHNAL GREEN MUSEUM.

In February Her Majesty the Queen was graciously pleased to lend to the Bethnal Green Museum two modern Southern Indian Ceremonial Tray Covers (*Kwamposh*), of velvet embroidered with silver-gilt thread (*Karchobi* work). In the same month a valuable collection of Pottery and Porcelain which had been for some years on loan from Mrs. W. S. Salting was returned.

Two Indian Tables, which had been withdrawn in 1911 from the Collection of Eastern Art lent by Earl Curzon of Kedleston, G.C.S.I., G.C.I.E., P.C., were returned to the Museum and placed on exhibition again in the Central Court. A painted Arm-chair by Wright and Mansfield in imitation of the style of Sheraton was transferred from the Victoria and Albert Museum, and a few objects were returned for exhibition in that institution, the principal being 23 pieces of Pottery and Porcelain.

A pair of English Shoes of light brown leather, made in the first half of the 19th century, was given by W. W. Blest, Esq.

The appearance of the Museum has been improved by the entire repainting of the interior, which was undertaken during the spring and early summer. A lighter tint than before has been adopted for the Paint-work throughout.

The total number of visitors during the year 1912 was 423,659, showing a decrease of 3,998 as compared with the previous year. The day attendance on weekdays was 250,619, the evening attendance 87,896, and on Sundays 85,144 (for 1911 the figures were 238,193; 105,569; and 83,895 respectively). The average weekday attendance in 1912 was 1,089, and on Sundays 1,637; in 1911 it was 1,113 on weekdays and 1,583 on Sundays. A total of 1,948 children and 84 teachers from schools in the neighbourhood visited the Museum for the purposes of study.

The decrease in the total number of attendances is, no doubt, to be attributed to the fact that during the months that the Museum was being repainted (March 19th to June 20th) various portions were necessarily closed to the public.

A revised edition of the Guide to the Bethnal Green Museum was issued, and the Handbill to the Museum was reprinted.



## APPENDIX.

STATEMENT OF THE NUMBER OF VISITORS TO THE BETHNAL GREEN  
MUSEUM IN THE YEARS 1910, 1911, AND 1912.

Month.	Weekdays.			Sundays.		
	1910.	1911.	1912.	1910.	1911.	1912.
January - - -	28,520	39,278	30,793	2,359	2,496	2,653
February - - -	22,067	28,518	28,135	3,122	6,034	4,488
March - - -	28,489	33,326	26,937	6,202	9,152	10,233
April - - -	23,109	39,670	35,971	7,405	10,403	8,439
May - - -	24,324	19,020	25,162	9,039	7,861	8,783
June - - -	19,848	24,641	19,294	6,292	8,705	11,146
July - - -	25,926	20,071	24,728	8,215	10,760	7,804
August - - -	29,990	31,221	37,631	7,055	7,607	8,840
September - -	20,856	20,324	21,157	6,586	8,555	10,222
October - - -	29,970	27,302	25,627	5,321	7,611	5,484
November - -	22,513	23,937	24,319	1,212	2,325	3,385
December - -	42,017	36,454	35,761	1,883	2,386	3,667
Totals -	317,629	343,762	338,515	64,691	83,895	85,144

BOARD OF EDUCATION.

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# REPORT

FOR THE

YEAR 1913

ON

THE VICTORIA AND ALBERT MUSEUM

AND

THE BETHNAL GREEN MUSEUM.

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Presented to both Houses of Parliament by Command of His Majesty.

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## PREFATORY NOTE.

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The Board note with regret the death of Sir J. C. Robinson, which occurred on 10 April 1913. Sir J. C. Robinson was intimately connected with the Museum at its very beginning—he was appointed curator in 1853, and second Artistic Referee in 1863—and many of the best-known objects in the collections were bought either by him or on his recommendation. It was during the period of his association with the Museum that the Soulages, the Soltykoff, and the Gigli Campana collections were acquired, and it may indeed be said that on the side of the Italian, and more particularly Spanish, Art he was primarily responsible for bringing together collections which are now the admiration of other museums. His regular employment by the Science and Art Department terminated in 1868, but for many years later he freely placed his knowledge and experience at the service of the Department. In 1879 the Department purchased from him his important private collection of works of art.

The Board desire to take this opportunity of expressing their high appreciation of the generosity of Messrs. Harrods in presenting to the Museum the very valuable collection of English Costumes mentioned on page 8 of this Report. The importance of this collection is obvious, and the Board are glad to place on record their sense of the public spirit shown by the firm in this matter.

The Board desire to express their great obligations to the Advisory Council of the Museum for the valuable advice and assistance which they have given during the year.

L. A. SELBY-BIGGE.

April 1914.

**Report by Sir Cecil H. Smith, Director and  
Secretary of the Victoria and Albert Museum, for  
the Year 1913.**

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PART I.

(1) REARRANGEMENT OF THE COLLECTIONS.

In the Department of *Architecture and Sculpture* rearrangements have been effected in Room 64 (North Italian Sculpture) and elsewhere. A conspicuous group of Far Eastern Sculpture has been arranged in the centre of the West Hall; and a representative collection of English gold and silver coins, not previously exhibited, has been arranged in a case in the Medal Gallery (109). The removal of the sculpture and other objects lent by the late Mr. J. H. Fitzhenry has left a considerable gap in the collections of this Department, especially in Room 8.

In the Department of *Engraving, Illustration and Design*, the closing of the room at the head of the staircase at the west end of the Old Ceramic Gallery in November, made it necessary that other space should be found for the Japanese Painted Screens exhibited therein. These have been hung for the present in Rooms 70-73; but it is hoped that better provision will ultimately be made for exhibiting a collection which, though small in numbers, is of considerable value to students of decorative art. At the same time the contents of Rooms 71-73 were withdrawn in order to make space for the exhibition of Japanese Colour-Prints lent by Mr. R. Leicester Harmsworth, M.P., and described on page 15 below. The exhibits of tools and materials used in Etching and Engraving, &c., have been cleaned, restored and rearranged, and new cases have been provided for them.

At the beginning of the year the Dickens Exhibition (Annual Report 1912, p. 6), in Room 83 was closed, and the works exhibited were replaced in the collections from which they had been temporarily removed. The release of some of the cases that had been used for this exhibition made it possible to undertake some rearrangement and extension of the exhibits in the Book Production Gallery. The oriental MSS. were moved to more suitable cases, and the exhibit of pattern-books of lettering and calligraphy was extended so as to include specimens dating from the 17th and 18th centuries. A collection of manuscripts interesting for their subject matter, and including such important items as the Piccolpassi Maiolica MS., an illustrated MS. by Wenzel Jamnitzer, and a contemporary catalogue of the collection of works of art belonging to King Charles I., was placed on

exhibition, together with a selection of volumes from the Dilke Gift, and a collection of children's books (including a horn book and battledores) of the 18th and 19th centuries. The exhibits illustrating the work of modern British and American presses were also extended and revised. In April, on the occasion of the International Historical Congress, a group of manuscripts, broadsides, proclamations, &c., of historical interest, was exhibited in Room 83. They were withdrawn from exhibition in June. A small selection of Dickens MSS., &c., was then set out in their place, but moved later to Room 84. Later in the year the collection of Bookbindings lent by the late Mr. J. H. Fitzhenry was withdrawn, and, in the cases that they had occupied, selections of old Embroidery and Lace pattern-books, and old books on Furniture, Carpentry and Ironwork, were shown.

In the Department of *Metalwork* much has been done in the direction of rearrangement and remounting of the objects, especially the collection of goldsmiths' enamels and the various groups of Continental silversmiths' work, and in the preparation of corrected labels. The Sibthorp collection of silver has been rearranged, and the group of spoons remounted so as to supplement the main collection of spoons which is also being reclassified. The metalwork objects in the Murray collection have been partially rearranged and labelled. Wall-cases have been supplied for the large collection of peasant jewellery and small objects in silver; and the objects have been temporarily arranged in them. The cases of rings have been supplied with upright glazed tops which afford a more convenient inspection of their contents. The group of fine steel-work has been placed in a case by itself and the collections of pewter and brass-work have been reclassified and arranged in a more convenient method for study. The Far-Eastern Metalwork has been further classified and arranged so as to facilitate the study of the various groups and styles of work. The removal of the Fitzhenry Collection necessitated a considerable amount of alteration in the Galleries affected. All the cases in the Department have been numbered for convenience of reference; guide labels have been placed in most of the Courts and Galleries.

The collections of water-colour drawings temporarily hung in Rooms C, D, and E, adjoining the North Court, were partially rearranged in January. In the same month the paintings on the staircase (Room 25) were rehung after its redecoration, and some trial frescoes by G. F. Watts, O.M., R.A., which had not been shown for some years, were also placed on exhibition there. A collection of silhouettes lent by Mr. Francis Wellesley, J.P., was arranged in two cases in Room 83 on 28th March 1913; it was transferred in November to Room 91.

The collection of English costumes and accessories given by Messrs. Harrods (*see* p. 8 below) has been temporarily arranged

in the Central Court, where it has attracted a considerable number of students. In the course of time the costumes will be transferred to the Long Gallery on the first floor, and exhibited with the rest of the costumes, some of which have already been moved to this gallery from Room 125. New cases are being obtained for the newly-acquired examples. Two samplers of worked diagrams, specially prepared to illustrate the Embroidery collections and showing the front and reverse side of stitches used in the countries bordering on the Mediterranean, and in the Near East and Persia, have been purchased; and two further samplers have been presented by the embroideress. Those acquired in the previous year have proved very useful, and it is believed that students of embroidery will welcome these new specimens. In the pillow-lace gallery a beginning has been made in the permanent arrangement of the exhibits, both in the cases and on the walls.

The alteration in the arrangement of the *Woodwork Galleries*, rendered necessary by the erection in 1912 of two English panelled rooms of the 18th century (Annual Report, 1912, p. 9), was completed early in the year, and such acquisitions as have since been made have not required any further changes of importance.

## (2) DECORATION AND RECONSTRUCTION OF BUILDINGS.

The only important service to be noted under this head is the renovation and reheating of the Old Ceramic Gallery (Rooms 65-69), which was begun in November, and the completion of the redecoration of Rooms 101-106 in December. Other minor works comprised the fitting of a gallery and racks for the storage of prints and drawings in one of the two student rooms in the Department of Engraving, Illustration and Design, the redecoration of the walls of Rooms 81, 82, 87, 88 and 90 (the Water Colour Galleries), and that of the staircase to the east of the Library (Room 25).

## (3) GIFTS.\*

HER MAJESTY QUEEN MARY graciously presented to the Department of Woodwork a Chinese card-case of Shen Shao An lacquer; and H.R.H. Princess Louise presented an inlaid satinwood music stand which was formerly the property of Sir Arthur Sullivan.

The most important gifts in the Department of *Architecture and Sculpture* have been those of two life-sized marble figures of Korean mandarins, Northern Chinese sculpture of the Ming period, presented by the National Art-Collections Fund;

\* NOTE.—The Departmental lists of acquisitions in Part III., Table VII., contain brief descriptions of all the objects acquired by gift, bequest, or purchase during the year 1913. The gifts, bequests, and purchases described in this and the two following sections are of importance, and deserve special mention.

and two life-sized seated figures in painted stone, Veronese sculpture of the 14th century. The latter were purchased for the Museum at the sale of the late Mr. J. H. Fitzhenry's collection by a small group of subscribers. Other gifts included a small collection of stucco fragments from the Alhambra, presented through the National Art-Collections Fund by Sir Henry Howorth, K.C.I.E.; an early 16th century door and doorway from Ipswich, presented by Sir George Donaldson; and a Tyrolese wood figure of the Virgin and Child of about the same date presented by Mr. F. Leverton Harris.

In the Department of *Ceramics*, Mrs. Bentley, Messrs. Kenneth Dingwall, Francis Buckley, Roland Ley, and R. A. P. Davison have generously made further gifts to the collections. Amongst other donors may be mentioned Mr. Clarke Edwards, who made an important gift of Chinese and other porcelain, and Mr. Bernard Webb, who presented, amongst other objects, specimens of the later styles of Italian maiolica.

Three important gifts were made to the Department of *Engraving, Illustration and Design*. The first was that of 74 Japanese Prints and Drawings, chiefly Fan designs, presented by Mr. R. Leicester Harmsworth, M.P.; the second was a most interesting fragment of Elizabethan wallpaper, decorated with the Royal Arms and Emblem, &c., which was given by Mrs. Noble on behalf of Major Noble together with a portion of the old "wattle-and-dab" work on which it was originally hung in an old house at Besford, Worcestershire. Thirdly, Sir William Ingram, Bart., gave 9 panels of Chinese wallpaper of the 18th century, with unusually well-executed decoration of flowers and birds on a blue ground; also 25 panels of French paper-hangings of the period of the First Empire, representing a continuous picture of a Hunting Scene in the South of France.

The most important gift to the *Library* was received from Miss Enid Du Cane, who generously presented to it an extensive selection from the Libraries of Sir Henry and Lady Layard. The gift comprised 167 volumes of artistic, historical, and antiquarian interest, and 293 photographs; it included an interesting group of works on Italian local history and topography.

Among the more important gifts in the Department of *Metalwork* were:—a group of 11 examples of precious stones presented by Sir Arthur Church, K.C.V.O., F.R.S., to supplement the Townshend collection of gems in the Museum; two splendid groups of Japanese sword-furniture also presented by Sir Arthur Church; a group of nine pieces of English and Irish silver of the late 17th and 18th centuries, presented by Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund; a fine armorial Sussex fire-back of cast-iron from Basing House, Basingstoke, presented by Lord Bolton; a copper-gilt Italian chalice of about 1500, presented



### *General Report.*

by Mr. George Jorck; three pieces of Japanese armour presented by Messrs. Glendining & Co.; and a group of peasant jewellery from Ho-po in China, the gift of the Rev. A. S. Adams.

By far the most important gift to the Department of *Textiles*, or indeed to the Museum, during the year has been the large collection of costumes and accessories given by Messrs. Harrods in the month of December. The costumes date mostly from the 18th and 19th centuries, but there are a few interesting examples of the Stuart period. The accessories comprise various specimens of head-covering, the earliest of which is a leather hat, worn on the side of the head over a skull cap of knitted wool, and recalling the shapes prevalent at the beginning of the reign of Elizabeth; a remarkable collection of shoes illustrating the progress of fashion for more than five centuries, including a "Cracowe" or "Poulaine," dating from the 15th century, with an extremely exaggerated point; a number of top boots dating from the middle of the 17th to the middle of the 19th century; and a collection of knitted or netted purses, beadwork bags, &c., dating mostly from the 18th and 19th centuries.

Mr. Louis Clarke gave the Museum two embroidered cuffs and a stole used by the Coptic Church in Egypt, dating from the first half of the 18th century, a fine English linen coverlet worked in the early part of the 18th century, a Turkish towel, and a linen and cotton petticoat embroidered with coloured worsteds, acquired in France and dating from about 1700. From Mrs. Strahan was received a handsome sack-dress and underskirt of Spitalfields silk brocade, made about 1775, and from Miss Hudson an embroidered muslin dress in the fashion of 1810 to 1820. Mr. Talbot Hughes presented a sleeved waistcoat of satin brocade, dating from the latter part of the 17th century. Miss Constance Cotton gave an interesting sword-belt and hanger partly worked in relief, of the late Elizabethan period, and Mrs. Close presented some 18th century Norwegian costumes worn by a bride and bridegroom. Professor Jan Six of Amsterdam (who has before now been a benefactor to the Museum) showed his continued interest by the gift of a Dutch 17th century napkin in linen damask, with the Story of Orpheus, woven by Quirijn Jansz Damast of Haarlem (d. 1650). Two napkins of the following century were received from the Baroness von Zedlitz, both of German linen damask weaving: one is dated 1726. Miss Holt gave a varied collection of woven silks illustrative of the English Spitalfields industry during the first half of the 19th century.

Mr. Sydney Vacher presented several large specimens of lace and lacis, besides a deep 17th century border of Italian embroidered silk net, and seven lengths of French 19th century printing on cotton. Examples of Brussels point and pillow laces were given by Miss L. E. Lawrence and Mrs. Rathbone.

The Department of *Woodwork* was fortunate in acquiring a valuable gift of English furniture and woodwork of the periods of Henry VII. and Henry VIII. from Mr. J. Dowell Phillips. This gift included a remarkable coffer of the 15th century, carved on the front with two volute-shaped sprays ending in Tudor roses, and on the back with the name N. Fares preceded by a skull cap. Among other objects in the same gift should be noted a plain ark-shaped coffer of the 15th century, three bedposts of the time of Henry VIII., and two doors of the time of Queen Elizabeth, painted in one case with cartouches and in the other with bold floral designs. Another important gift was that of a Japanese lacquered shrine with fittings mostly of brass from Mr. W. Adams Oram. The translation of the Japanese documents presented with the shrine record that it was made in 1860 at Osaka, Japan, in the workshops of Nakagawa Hionosuki Minamoto no Mitsunori; the wooden figure of Buddha dates probably from the 16th century. Other gifts to which special attention should be drawn are—a doorway and various mouldings from the old War Office, given by Mr. E. Guy Ridpath, and an English livery cupboard of the 15th century given by Mr. Frank Green.

The most notable addition by gift to the *Indian Section* was the collection of Græco-Buddhist sculpture presented by Mr. Imre Schwaiger, through the National Art - Collections Fund, consisting of 34 reliefs and architectural details, found in the Swat territory, North-West Frontier Province. These carvings in talcose-schist, although weatherworn and in somewhat fragmentary condition, still retain sufficient technique to illustrate the remarkable influenced work of the Gandhara school (50 B.C.—250 A.D.).

Sir Everard im Thurn, K.C.M.G., C.B., gave an important collection of 37 objects from Ceylon and the Maldivé Islands, including two bronze food-stands (*serak-kale*) from Kandy, dating respectively from the 17th and 18th century; two sets of the silver toe-rings of the 19th century typically Dravidian in design, such as are worn by Tamil dancing-girls in Ceylon; and 13 examples of incised lacquerwork, or lac-turnery, from Malé, dating about 1900.

Madame L. de Fabeck presented a collection (129) of water-colour drawings and pen, pencil and brush studies of Indian subjects for book illustration by Brigade-Surgeon Frederick W. A. de Fabeck, I.M.S. (1830-1912).

#### (4) BEQUESTS.

A noteworthy bequest during 1913 was that of the late Mr. E. S. Clarke, comprising:—a small marble bust of a negro boy which has been ascribed to Louis François Roubillac (b. 1695: d. 1762); an unusually interesting "tiger-ware" jug mounted in silver-gilt bearing the hall-mark for 1556-7, two English, engraved cups of pearwood dated 1617 and 1648; and six small

square tapestry panels illustrating the parable of the Prodigal Son. These admirable specimens of Flemish tapestry weaving date back to the second half of the 16th century. Mr. Edward Beck bequeathed an ormolu clock of the Empire period. Mr. J. P. Emslie bequeathed a varied collection of objects, including two English embroidered silk pictures dating from the middle and end of the 17th century, some specimens of 19th century beadwork and other items. Miss Hannah Elizabeth Gartside bequeathed a pair of silver tea-caddies, Dutch work of the first half of the 18th century; and Mrs. Amy G. Storr bequeathed two large water-colour paintings by her father, Thomas Allom, F.R.I.B.A. A few specimens of lace were bequeathed by Mrs. Tonge, especially some fine double lappets of Brussels pillow lace, dating from the first half of the 18th century.

Out of the funds bequeathed by the late Captain H. B. Murray, there were purchased for the Murray Collection two important porcelain groups made at Frankenthal in the 18th century; a porcelain tray from the Fürstenberg factory of the same period; a life-sized figure of St. George in limewood, South German work of the late 15th century; a statuette of a prophet in white marble, apparently one of those made at Cologne in the second half of the 14th century for the decoration of the high altar of the cathedral; a silver medallion of the 16th century chased and repoussé with the story of Diana and Callisto, after the painting by Titian; a porringer and cover of silver-gilt with admirable engraving of Old Testament scenes, and a similar porringer and cover of silver, both Augsburg work of the latter part of the 17th century; a toilet casket of silver-gilt with ornament in Louis XIV. style, made by Gottlieb Menzel of Augsburg in the early part of the 18th century; a silver-gilt cruet-stand in similar style, bearing the Augsburg hall-mark for 1735-6; a silver-gilt casket with the Augsburg mark for 1773-5; a silver-gilt chrismatory dated 1636; and a rich example of a jewel casket of the 16th century finely etched and overlaid with gilt copper openwork, the panels enclosed with bands of gilt copper stamped in relief. All these objects, with the exception of the two porcelain groups and the porcelain tray, formed part of the Fitzhenry collection.

#### (5) PURCHASES.

The most important purchase in the Department of *Architecture and Sculpture* was that of a Romanesque relief of the Virgin and Child in red Verona marble, probably dating from the early 13th century; this relief comes from Auer in the south-west Tyrol. Other interesting acquisitions included six beautiful specimens of architectural decoration in limestone from Egypt, Coptic work of the 6th century; and two small Chinese stone statues of early date (4th to 6th century?) representing Bodhisattvas holding religious symbols.

Some very interesting specimens have been added to the Department of *Ceramics* during the past year. Noteworthy amongst them are two cream-coloured vases with floral decoration in dark brown, dating from the close of the Sung dynasty; a Ming statuette covered with coloured glazes; a jade vase supported by a phoenix, and a group of two women carved in the same material, both of early date; and several pieces of Korean pottery, including a fine celadon bowl with *mishima* decoration. Some early Persian pottery was also acquired, including a small lustre bowl with the unusual feature of two inscriptions in Sanscrit and Arabic respectively. Spanish ware is represented by the acquisition of four painted tiles of the 14th century from a house at Paterna, near Valencia.

The purchases made during the year for the Department of *Engraving, Illustration and Design* were, owing to lack of funds, neither so numerous nor so important as usual. They included a series of 29 lithographs by the late Professor Alphonse Legros, a small but choice collection of Persian miniatures and specimens of calligraphy, and a considerable number of ornamental engravings which filled gaps in the Museum collection.

Many important new books were added to the *Library*, but mention can be made here only of some of the most interesting of the older works bought. Among them were a good specimen of French bookbinding of the last quarter of the 16th century in the style associated with the name of Clovis Eve, in which the sides are decorated with oval compartments each containing a sprig bearing a flower, an acorn, or a pomegranate; and two loose Persian bookcovers, painted and lacquered with landscapes containing figures in relief. The original letter-book containing the correspondence of Sir Charles Eastlake, as Secretary of Her Majesty's Commissioners of the Fine Arts (relative to the decoration of the Houses of Parliament), was also acquired. The correspondence extends from the 1st July 1852 to the 7th September 1860, and includes copies of the private letters with which Sir Charles sometimes supplemented the official communications. Probably the rarest of the printed books acquired was a copy of the very scarce publication, "A descriptive catalogue of pictures, poetical and historical inventions, painted by William Blake, in water-colours, being the ancient method of fresco-painting restored; and drawings," &c. (London, 1809), probably written by Blake himself.

The Department of *Metalwork* has been fortunate in the purchase of several objects of unusually good design and workmanship. The most important was an enamelled Crozier-head, Limoges work of the 13th century, an object marked by exceptional virility of design and execution. The volute is filled with a plaque bearing applied figures of Christ in majesty and the Virgin and Child, and the lower part of the stem had originally the unusual feature of applied figures representing the

Annunciation. Two other valuable additions were made to the group of ecclesiastical work, a Spanish gilt-bronze processional cross of elaborate character dating from about 1500 and a copper-gilt reliquary, Italian work of the same period. Further important purchases were an enamelled gold watch, of great beauty, English work of the 17th century; a group of Portuguese jewellery of the 17th and 18th centuries; a Dutch silver bowl of 1663 finely engraved with New Testament scenes; a French clock of the 16th century engraved with classical deities; and a small engraved silver plaque by Simon de Passe, dated 1623. Two locks were added to the collection; one of richly engraved gilt brass by Gasparo Leopoldo Grieci of Florence, dated 1746; and the other a German steel lock of the 17th century decorated with engraved and pierced brass; also two good examples of English cast-iron fire-dogs of the middle of the 16th and the beginning of the 17th century; and a fine pair of French wafer-tongs for ecclesiastical use, French work of the 18th century.

Several interesting pieces of Far-Eastern work were purchased, including a group of *ojime* (running beads) exhibiting the fine workmanship of the Japanese craftsman; a beautiful Chinese bronze offering-bowl and cover of the Chou dynasty (1122 to 225 B.C.); a bronze food-jar of the T'ang dynasty (618 to 906 A.D.), and an incense-burner in the form of a caparisoned mare of the same period.

The most important purchase of the year for the Department of *Textiles* has been a series of *petit-point* hangings of the Elizabethan period. One of the hangings, which represents a banquet scene, is of a remarkable size for this kind of work, measuring 9 ft. 9 in. by 5 ft. 6 in.: The rest are considerably smaller. These panels were removed from a mansion in the Midland counties, and though it cannot be stated that they are certainly of English origin, the general character of the hangings and the style of the costumes are not inconsistent with the supposition. Two small tapestry panels have also been purchased, depicting Christ with the Woman of Samaria, and the Flight into Egypt. These panels date back to the latter half of the 16th century, and have been thought to be of German origin. It is quite possible, however, that they were really woven in England.

An acquisition deserving notice is an English orphrey of a 13th century vestment, which was subsequently adapted to serve as a cross-shaped orphrey of a chasuble. With it was purchased a late 14th century pillar-shaped orphrey.

Amongst other purchases mention should be specially made of a small collection of articles of costume, including a fine embroidered linen mantle of Portuguese work, together with a North Italian pillow lace collar, some lace-trimmed shirts and caps, and other items of 17th century date. A tapestry-woven Japanese robe for a Buddhist priest is also an

interesting acquisition. It dates from the first half of the 19th century, and the scene depicted is the Sky of the Pure Land or the Western Paradise of Amida.

The chief addition to the lace collection was a deep flounce of Venetian rose-point lace, dating from the 17th century. The later portion of the lace collection formed by Mr. Sydney Vacher was also purchased, the earlier portion having been bought in 1912. In it are found specimens of 18th century Point de France, Point d'Alençon, and Point d'Argentan laees. The collection is particularly rich in English work, and some of the Devon pillow lace belongs to the 18th century.

Of the objects purchased for the Department of *Woodwork* the most valuable was a lacquered writing-cabinet of the time of Queen Anne, decorated with gilt compositions in the Chinese manner on a red ground. This is a piece of exceptionally fine quality and a particularly welcome addition to the collections not only for the process of its decoration—red lacquered furniture, hitherto, has been practically unrepresented—but also because the type which it represents was not previously to be found in the Museum. Another purchase of importance was an English court cupboard bearing the initials A. H. M. and the date 1610; it is carved and inlaid with ornament characteristic of the period. Among other purchases may be noted two English chests of the early 17th century, one decorated with paintings of vases of roses, tulips, and carnations, and the other (of elm) carved with grotesque monsters and lozenges with the date 1639 and the name of the maker, James Griffin; and an overmantel consisting of an oil painting of three ships by Peter Monamy (c. 1670-1749) surmounting a mirror formed of three plates of Vauxhall glass.

In the *Indian Section* several noteworthy additions were made to the collections of Sculpture and Pictorial Art. Of primary importance as examples of sculpture were the various Nepalese and Tibetan gilt-copper images, ranging in period from the 12th to the 16th century. Four of these, each representing a devout Rishi, or Vanaprastha Brahman, seated in a mystic attitude, exhibit that splendid modelling and finish which is the distinguishing characteristic of the work of the mediæval Newari craftsman. Another, a beautiful 16th century image of the Bodhisattva Maitreya obtained from the Great Monastery of Palkor Choidé, Gyantsé, in 1904, is also remarkable as an example of hollow-casting. Another Lamaist acquisition of importance was a mask taken from a gigantic image of Gonpogur—one of the "Lord-Demons" of Lamaism. Other noteworthy purchases for this section were a Nepalese bronze statuette of Krishna in the flute-playing attitude, dating from the 8th century, and the relief figure in stone of a snake-princess (*Nagini*: *Naga-kanya*), a Buddhist work anterior to the 6th century, found in the Kistna District, Madras Presidency.

The growing collection of Pictorial Art received a most valuable addition in seventeen illuminated paintings of the Mogul school from a MS. volume, "The Memoirs of Babar" (*Waqiat-i-Babari*), compiled by order of Akbar the Great (1556-1605) towards the end of his reign. The signatures of the artists, Bishandas, Makand (Mukund), Lal, Paras, Ramdas, Devji, Ismail and Yaqub, occur on these paintings. Other additions to this section of the Mogul school were: a group of Yogis drawn in finely modelled outline by Masud; a set of portfolio paintings dating about 1700; and various 17th and 18th century works exhibiting Eastern (Chinese, &c.) and Western (Italian, &c.) influences. Amongst these are portraits of Lady Shirley, the wife of Sir Robert Shirley (1570-1628), a Western courtier—probably Sir Thomas Roe (1580-1644), the Emperor Babar (1526-1530), Nur Jahan Begum (1572-1645), and the Emperor Aurangzib (1658-1707). Several typical 18th century Rajput paintings of the Kangra school in the Panjab-Himalayas were also secured.

Other interesting additions to the Indian collections were: Two magnificent specimens of Tibetan ecclesiastical jewellery, both dating about 1700, consisting of a neck-ornament from an image and the emblematic "Luck Jewel" (*Norbu*) from an altar. The former is of silver-gilt and is jewelled with carved, cut, and cabochon gems, including turquoises, rubies, diamonds, emeralds, topazes, sapphires, lapis-lazuli, pearls, and corals. A gold earring jewelled with carved ivory and precious stones, in representation of Vishnu as Nara-Sinha slaying Hiranyakasipu; Nepal, 18th century. A wine-cup of dark green mottled jade and a tea-bowl of jadeite, both mounted in silver-gilt; Tibet, 18th century. Eight examples of Mogul and Rajput enamelled work from Lucknow, Lahore, Delhi, and Jaipur, 17th and 18th century; including a portion of a huka-top (*chilam-sarposh*), a betel-box (*pandan*), and the chape from the scabbard of a sword (*talwar*) formerly the property of Wajid Ali Shah, the last King of Oudh, who was deposed in 1856.

#### (6) LOANS.\*

HIS MAJESTY THE KING was graciously pleased to lend for exhibition in the *Indian Section* eleven Tibetan and Chinese objects, forming part of a gift which was made by the Dalai Lama to Their Majesties the King and Queen on the occasion of a Tibetan mission to England in June. The loan comprises seven banners (*tangka*), each mounted with an illuminated tempera painting; two monastic teapots of copper, with chased silver mounts; and a teapot and bowl, both of painted enamel,

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\* A list and brief descriptions of all the loans received will be found in Part III., Table VI., p. 27; the loans mentioned in the following paragraphs are of especial importance.

made in Canton for Tibet. These gifts are all 19th century work, and were formerly in the Potala Palace at Lhasa. In addition His Majesty was also pleased to lend a model of the Greater Throne Pavilion used by the King-Emperor and the Queen-Empress during the concluding portion of the coronation ceremony at Delhi, on December 12th, 1911. This model was made by Indian craftsmen and was presented to His Majesty by H.E. the Viceroy of India. It includes reproductions, also to scale, of the silver-gilt thrones on which Their Majesties sat during the reading of the Proclamation.

Colonel G. B. Croft Lyons added to his already numerous loans a lead bust of Hogarth in the style of Louis François Roubillac, English work of the 18th century; an important group of metalwork, including knives, forks, and spoons, chiefly in the baser metals, several fine pieces of Sheffield Plate, and the back and front plates of an engraved brass lock of unusual quality, English work of about 1670; an English mahogany exercising-chair of the 18th century; and a walnut table of the time of Queen Anne.

The principal loans of *Ceramics* during the year were: additions to his collection of early Chinese pottery and porcelain from Mr. R. H. Benson; a collection of Chinese and German porcelain from Mr. R. Clarke Edwards; an interesting collection of German porcelain figures from Mr. H. F. Höveler; and a series of trial pieces in jasper ware by Josiah Wedgwood was lent by Mrs. M. S. Vaughan Williams.

On 6th December an important loan exhibition of Japanese Colour-prints was opened in the Department of *Engraving, Illustration and Design* (Rooms 71-73). These, to the number of 354 in all, were selected from the large collection belonging to Mr. R. Leicester Harmsworth, M.P. (who most kindly placed the whole at the disposal of the Museum), for the special purpose of illustrating the rise, development and practical possibilities of the Japanese method of colour-printing. In connection with this valuable loan, the services of Mr. Edgar Wilson, who had assisted Mr. Harmsworth in making the collection, were very kindly given to the Museum.

To the *Library* Mrs. Close lent a collection of Illuminated Pedigrees, by the late Mr. T. Close, in five volumes: (1) Kings of England, Scotland and Great Britain, their alliances and descendants; (2) Pedigrees of the illustrious family of Howard and its various branches, also Stourton; (3) and (4) Illuminated pedigrees of noble and illustrious families, chiefly British; (5) Foreign pedigrees.

In the Department of *Metalwork* Mr. J. G. Joicey added to his loan several fine watches and snuff-boxes; Mr. G. C. Bower made further additions to his loan of silver of the George II. period; and Miss M. B. Hudson added to her Sheffield Plate a fine centre-piece. Among other loans in this Department were a small but extremely interesting collection of early



ecclesiastical work lent by Mr. Robert Hayne, including examples of Limoges enamel of the 13th century and an Italian monstrance of the late 14th century, also a damaseened iron casket of the 16th century and other objects; a collection of Irish silver of the 18th century lent by the Viscountess Wolsley; a group of Russian silver chiefly of the 18th century lent by Mr. F. J. Varley; an English silver fruit-dish, an early example of pierced work, lent by Miss A. Mickelthwaite; a beautiful group of English silver of the first half of the 18th century, including three pieces by Paul Lamerie, lent by Miss Ethel Gurney; a graceful teapot and stand of the period of Queen Anne, lent by Mr. John Noble; and a silver-gilt travelling set comprising a porringer, plate, knife, fork and spoon, Neapolitan work of 1760-70, lent by the Misses Pate. The Worshipful Company of Drapers lent a fanlight designed for their hall by Robert Adam, together with the original drawing; and Mr. A. Legge lent a purse-frame of inlaid brass found in the moat of Binham Priory, Norfolk, English work of the early 16th century.

In the Department of *Paintings* Mr. Francis Wellesley, J.P., lent an important collection of British silhouettes, which was on view from 28th March to the close of the year.

One of the most important loans of the year in the Department of *Textiles* was that of a tapestry belonging to Lord Willoughby de Broke. It represents, on the left, the Deposition from the Cross, in the centre the Entombment, and on the right the Resurrection. The design is the work of an artist of the Netherlands in the middle of the 15th century, and the tapestry was probably woven at that date.

A tapestry panel representing the "Receiving of the Tonsure" was lent by Miss Enid Du Cane. It belongs to a series of Flemish tapestries of the 15th century, and was obtained by the late Sir A. H. Layard in Spain. Mr. J. Blandy Jenkins, J.P., lent some interesting articles of costume of the 18th century, including two waistcoats in embroidery and brocade, and Miss Magdalen Ker lent eight panels of Italian floss silk embroidery on net of the 17th century, illustrating the Labours of the Months. From the Rev. W. Edward Lush were received some rare examples of English costume of the 16th century—an embroidered linen robe trimmed with pillow lace, said to have been worn by Dorothy Wadham (d. about 1610), foundress of Wadham College, Oxford; a hood-shaped cap and two triangular pieces, embroidered in colours and gold. These objects, together with an embroidered pocket-book of the same period, were subsequently given by Mr. Lush to Wadham College. Lady Gorst and Mr. A. J. B. Wace have both made additions to their loan collections of embroideries from the Greek Islands and the Near East.

The principal loan to the Department of *Woodwork* in 1913 consisted of various carvings in oak and limewood by Grinling

Gibbons (1648-1720) lent by the Dean and Chapter of St. Paul's Cathedral; these carvings were removed from the organ stalls of St. Paul's Cathedral at the time of the reconstruction of the choir between 1860 and 1870. The specimens of Japanese lacquer lent by Mr. J. O. Pelton were exchanged by him for a similar number of pieces which had not previously been exhibited in the Museum.

#### (7) ADVISORY COUNCIL.

The Advisory Council of the Museum met five times during the year, their first meeting being on January 24th. There were 21 meetings of sub-committees.

A report of the proceedings of the Council may be found in the Report of the Board of Education for 1912-13 [Cd. 7341], p. 195, § 385.

#### (8) ADMINISTRATION.

At the time of the disturbances connected with the movement for female suffrage in February, it was considered advisable to close certain Galleries in the Museum as a precaution against the risk of damage. These were the Ceramic Galleries, the Galleries containing the Jones and the Salting Collections, the Picture Gallery, E, adjoining the North Court, the balconies round the East and West Courts, the Raphael Cartoon Galleries and the Loan Court. The Raphael Cartoon Gallery and the Picture Gallery were reopened to the public in July, but the other Galleries are still closed.

On the 1st of October an Official Guide was provisionally appointed to conduct parties of visitors round the Museum at noon and 3 p.m. daily, except Sundays. His services are also obtainable for special parties at other times between 10 and 12 and 3 and 6 when the Museum is open. Figures as to the attendance at the Guide's tours will be found on page 19.

A series of public lectures, having special reference to various sections of the collections, is being given in the Lecture Theatre on Thursday evenings. The subjects dealt with before the close of the year were Weaving, by Mr. Luther Hooper; Printed Fabrics, by Mr. Lindsay; Embroidery Stitches, by Miss Pesel; Japanese Colour Prints, by Mr. E. F. Strange; the Revival of Lithography, by Mr. J. Pennell; Etching and Engraving, by Sir Frank Short, P.R.E.; Wood Engraving, by Mr. E. F. Strange; and Early Printed Books, by Mr. G. H. Palmer. In addition, lectures upon Embroideries from the Greek Islands and on Lacis or darned netting were given respectively by Mr. A. J. B. Wace and Mrs. Simpson in one of the Students' rooms of the Department of Textiles which has been specially arranged as a class-room. Figures as to the attendances at these lectures will be found on page 19.

It has been arranged that on and after November 2nd the hours of opening on Sundays shall be 2 to 6 p.m. throughout the year, instead of 2 to 4, 5, 6, or 7 according to season as hitherto.

In December Treasury sanction was obtained for the re-organisation of the establishment of the Expert Staff of the Museum.

#### (9) PUBLICATIONS AND PHOTOGRAPHS.

A revised and enlarged edition of the General Museum Guide, an Illustrated Guide to the Collection of Japanese Colour-prints, lent by Mr. Leicester Harmsworth, M.P., and a Guide to the Collection of Costumes presented by Messrs. Harrods, Ltd. (*see* p. 8 above), were published during the year. Revised editions of the Handbooks on Japanese Colour Prints by Mr. E. F. Strange, and on Precious Stones by Sir Arthur Church, K.C.V.O., F.R.S., and a reprint of the Handbook on Stained Glass by the late Mr. L. F. Day were issued. Catalogues of "Old English Pattern-books of the Metal Trades," generously compiled for the Museum by Mr. A. W. Young, and of the Collection of Tools and Materials illustrating the Japanese Method of Colour-printing were published; and new editions were issued of the Catalogue of Drawings of Old London, by Mr. Philip Norman, LL.D., F.S.A.; and of the Catalogue of Japanese Colour-prints by Toyokuni I. Catalogues of the Porcelain in the Schreiber Collection, of Monumental Brasses, of Wood Engravings, and of Tapestries, are in the press. Considerable progress has been made towards the compilation of a catalogue of the Medals with the temporary assistance of Mr. P. H. Allen.

As an experiment, a portfolio containing three large scale reproductions in half-tone of tapestries in the Museum, and two coloured (chromo-collotype) reproductions of examples of English embroidery have been placed on sale.

6,807 photographs were sold during 1913, as against 8,134 in 1912.

#### (10) VISITORS AND STUDENTS.

The total number of visitors to the Museum, including the Indian Section, in 1913 was 465,459 on week-days other than Students' days, 131,221 on Students' days, and 95,746 on Sundays, giving a total of 692,426. In 1912 the total number was 730,151, of whom 129,954 attended on Students' days and 98,508 on Sundays. The total number of visitors to the Indian Section was 134,022 in 1913, and 121,475 in 1912. The decline of 37,725 in the attendance may perhaps be attributed to the facts that certain of the Galleries were closed for the greater part of the year (*see* p. 17), and that the figures for 1912 were increased owing to the widespread public interest which was taken in the loan of Tapestries from the Mobilier National made by the French Government in that year. It may be observed that the Sunday attendance in November and December 1913 shows an increase of 7,882 over that of the corresponding months of 1912. This was probably due to the extension of the hours of opening on Sundays noted on p. 17.

The number of visitors who were conducted round the Museum by the Official Guide during October to December was 3,359; 392 of these came in 14 special parties. The total number of visitors at the Thursday evening lectures (*see* p. 17 above) up to the close of the year was 2,815; the average attendance at each lecture was thus 256.

As against the decline in the attendance of the general public, it is satisfactory to record an increase in the attendances of students, especially in the Library and in the E.I.D., and the Textile Students' rooms. In the Library, the total number of attendances of readers was 17,857, which is a considerable advance on the number (14,944) recorded in 1912, even allowing for the fact that in 1912 the Reading Rooms were closed for redecoration until the 20th January. The requisitions by readers dealt with during the year numbered 31,467. They involved the issue of 52,189 volumes, and 3,689 portfolios or boxes of photographs. These figures are also greater than those of the previous year. 360 visits to consult books in the Dyce and Forster Bequests were recorded, the issues of printed books and manuscripts numbering 1,416. There were also 3,587 issues of Prints and Drawings from these bequests to visitors in the Students' Room of the Department of Engraving, Illustration and Design.

The number of visitors to the last-named Students' Room was 4,784, as compared with 4,049 in 1912, the weekly average being 90, as compared with 77. 9,678 issues of boxes, portfolios, or selected items were made to visitors, an increase of 1,813.

Permits to copy some 284 paintings and miniatures were issued to 163 different students, who made 3,206 attendances. The number of students was 199 in 1911 and 174 in 1912. As was the case last year, the majority of the water-colour paintings were not on exhibition; but facilities were given in Room 90 for the copying of unexhibited water-colours. A special case for the use of students wishing to copy miniatures proved very useful; more than 30 miniatures were placed in it for students during the last nine months of the year.

The number of visitors to the Students' Room of the Department of Textiles was 2,787 (including the members of 57 classes), upwards of 800 more than in 1912. The number of students present at the two lectures given in the class-room of the Department by Mr. Wace and Mrs. Simpson (*see* p. 17 above) were 76 and 55 respectively.

It is estimated that there was a considerable increase in the number of students working in the Woodwork Galleries in 1913, the numbers varying at different times from about 10 to about 80 a day.

Detailed figures of the attendance of visitors at the Museum and the issue of students' tickets during the years 1911, 1912, and 1913 will be found on page 21.

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## PART II.

## CIRCULATION DEPARTMENT.

From the following return it will be seen that the total number of works of art issued on loan to the provinces is still steadily increasing. During the past year, however, this increase was in regard to Schools of Art only, and it is difficult to provide enough examples to meet the demands of these institutions.

	1912. No. of Objects.	1913. No. of Objects.
Museums - - - -	24,069	23,860
Schools - - - -	38,332	41,857
Exhibitions - - - -	1,168	1,061
Total - - -	63,569	66,778
Increase for 1913 - -	—	3,209

The following comparative statements show the details of loans for the years 1912 and 1913 :—

	Number of Museums and Exhibitions.	Number of Objects.	Number of Drawings, &c.
1912 - -	106	20,664	4,573
1913 - -	104	21,389	3,532

	Number of Schools of Art and Art Classes.	Number of Objects.	Number of Drawings, &c.	Number of Books.	Number of Lantern Slides
1912 -	306	15,662	16,517	922	5,231
1913 -	339	16,657	16,604	1,208	7,388

The number of visitors to museums and exhibitions which received loans of objects from the Board was 8,032,056.

Collections of objects were sent for the first time to Bermondsey, Hereford, the L.C.C. Furniture Museum in Kingsland Road, Longton (Stoke-on-Trent), and Norwich.

Loans of objects to the museums at Beverley, Dover, Halifax, and Leicester, and of paintings to the Art Gallery at Accrington have been discontinued.

There has again been an increase in the demand for grants in aid of the purchase of works of art for local museums. Applications were received from 22 museums in 1913, and grants were made to the amount of 1,333*l.* 18*s.* 10*d.* towards the purchase of objects which cost 2,781*l.* 11*s.* 6*d.* In the previous year 18 museums received 934*l.* 15*s.* 3*d.* in respect of objects which cost 2,110*l.* 7*s.* 9*d.*

359 visits were paid by Art Masters and Curators to the Circulation Collections at the Victoria and Albert Museum, as against 310 such visits in 1912.

The officers of the Circulation Department visited 170 provincial institutions as against 178 in the previous year.

As stated above, the increase in the number of objects circulated was 3,209. The total number added to the Circulation Collections during the year was 1,068. These were, for the most part, engravings, illustrations and designs. A large number of modern and other examples were withdrawn from use.

### PART III.—APPENDICES.

#### I.—STATEMENT OF THE NUMBER OF VISITORS TO THE VICTORIA AND ALBERT MUSEUM IN THE YEARS 1911, 1912, AND 1913.

Month.	Weekdays.			Sundays.		
	1911.	1912.	1913.	1911.	1912.	1913.
January - - -	54,512	47,169	46,691	6,345	6,016	4,687
February - - -	47,130	44,917	40,366	9,160	7,833	6,981
March - - -	59,905	39,397	72,074	11,437	10,597	10,609
April - - -	74,279	63,425	47,015	12,599	7,217	7,581
May - - -	43,100	50,744	52,951	10,151	7,601	7,417
June - - -	57,688	49,672	35,962	10,303	11,962	8,473
July - - -	49,350	51,563	51,463	9,812	7,723	8,494
August - - -	63,588	87,810	68,583	7,923	10,636	9,670
September - -	48,122	54,369	46,601	9,467	11,192	7,239
October - - -	49,062	49,830	49,076	11,322	7,530	6,512
November - -	46,218	47,216	45,762	6,069	4,984	10,798
December - -	48,880	45,531	40,136	6,058	5,217	7,285
Totals - - -	641,864	631,643	596,680	110,706	98,508	95,746

#### Average Attendance.

	1911	1912.	1913.
Weekly (excluding Sundays) -	12,344	12,070	11,475
Sundays - - - -	2,129	1,894	1,841

## Total Number of Visitors on Students' Days.

Month.	1911.	1912.	1913.
January - - - -	5,962	7,327	7,761*
February - - - -	5,747	6,514	6,786
March - - - -	9,551	6,240	16,528*
April - - - -	16,673*	16,766*	10,545
May - - - -	7,623	13,740*	12,084*
June - - - -	17,013*	9,371	7,575
July - - - -	8,566	11,985	11,884
August - - - -	16,487*	21,069*	20,730*
September - - - -	8,448	11,036	10,156
October - - - -	7,615	9,366	9,866
November - - - -	6,863	7,563	6,112
December - - - -	14,643*	8,977*	11,194*
Total - - -	125,191	129,954	131,221

\* These figures include attendances on Students' days during the holiday weeks when no charge is made for admission.

II.—NUMBER OF STUDENTS' TICKETS ISSUED. (These figures include some free tickets given to others than students (*e.g.*, lenders.)

	1911.	1912.	1913.
	2,576	2,791	2,172

III.—(i) LIST OF PROVINCIAL MUSEUMS AND EXHIBITIONS, SHOWING THE NUMBER OF OBJECTS LENT, &c., AND THE AMOUNT OF GRANT-IN-AID (IF ANY) MADE BY THE BOARD OF EDUCATION TOWARDS THE PURCHASE OF OBJECTS.

(a) *Museums.*

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.	Amount of Grant-in-Aid.
					£ s. d.
Aberdeen - - - -	352	44	364	86,767	—
Acerington Art Gallery -	—	12	306	4,234	—
Aylesbury - - - -	187	—	292	7,488	—
Bangor - - - -	187	—	307	5,662	—
Bath - - - -	209	86	244	25,801	—
Belfast - - - -	155	6	307	134,319	68 18 5
Bermondsey - - - -	115	—	210	6,563	—
Beverley - - - -	158	—	309	12,518	—
Birkenhead - - - -	184	44	281	19,780	—
Birmingham - - - -	316	6	363	627,122	—
Blackburn - - - -	412	—	297	49,500	100 15 9
Blackpool - - - -	—	21	309	66,451	—
Bootle - - - -	308	33	302	40,862	—
Bradford - - - -	206	18	363	400,000	—
Bristol - - - -	295	16	335	272,986	78 4 2
Burnley - - - -	171	—	343	82,622	—
Bury - - - -	190	18	361	49,504	—
Buxton - - - -	135	—	308	5,201	—
Camberwell - - - -	150	25	227	47,943	6 10 5
Canterbury - - - -	189	—	309	34,580	—
Carlisle - - - -	182	54	311	51,549	—
Chelmsford - - - -	180	—	306	6,745	—
Cheltenham - - - -	301	24	313	11,919	38 8 4

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.	Amount of Grant-in- Aid.
					£ s. d.
Chester - - - -	199	14	313	51,368	—
Cork - - - -	158	74	308	1,806	—
Derby - - - -	202	—	285	126,055	—
Devonport - - -	174	79	310	28,537	—
Doncaster - - -	172	99	304	79,130	—
Dover - - - -	126	—	254	38,801	—
Dublin - - - -	616	82	363	287,778	—
Dundee, Albert Institute -	278	—	362	268,314	—
Dundee, Dudhope Park -	213	16	363	154,633	—
Eastbourne - - -	104	—	269	46,623	—
Edinburgh - - -	1,457	257	358	407,934	—
Exeter - - - -	192	—	308	86,958	—
Folkestone - - -	142	275	312	26,759	—
Glasgow Green (People's Palace).	201	—	365	287,398	—
Glasgow Camphill - -	248	—	365	71,617	118 17 0
Glasgow Tollcross - -	300	—	365	97,436	—
Greenock - - - -	187	21	285	11,801	—
Halifax - - - -	54	—	313	65,300	—
Hastings - - - -	219	4	297	45,050	—
Hereford - - - -	74	1	154	7,215	—
Heywood - - - -	218	79	193	6,115	—
Hull - - - -	228	—	362	173,469	24 13 6
Ipswich - - - -	188	17	314	11,430	26 5 0
Kewick - - - -	101	—	313	2,862	—
Kidderminster - - -	209	26	211	3,725	—
Kings Lynn - - -	191	45	—	7,652	—
Leeds - - - -	194	—	309	240,550	—
Leek - - - -	175	—	311	5,055	—
Leicester Corporation Museum.	18	—	363	345,619	—
Leicester, School of Art Museum.	233	—	228	66,083	—
Lincoln - - - -	157	—	256	1,735	—
Liverpool - - - -	—	—	262	458,671	44 13 11
L.C.C. Kingsland Road Furniture Museum.	140	9	—	—	—
Macclesfield - - -	185	53	312	29,159	—
Maidstone - - - -	183	135	300	129,813	—
Manchester, School of Art Museum.	347	135	154	3,535	57 10 -
Merthyr Tydfil - - -	216	45	363	25,797	35 15 6
Newark - - - -	—	126	310	6,773	—
Newcastle-on-Tyne - -	292	28	359	98,414	23 10 0
Newport (Mon.) - - -	323	—	307	24,370	—
Northampton - - -	25	25	199	7,518	—
Norwich - - - -	92	258	364	152,108	15 0 0
Nottingham - - - -	142	—	364	343,447	—
Oldham - - - -	214	—	287	72,502	11 17 6
Perth - - - -	182	—	289	27,547	—
Plymouth - - - -	202	—	363	63,445	2 2 0
Poole - - - -	296	4	306	3,490	—
Preston - - - -	150	—	140	17,496	13 16 0
Ramsgate - - - -	141	116	154	9,579	—
Reading - - - -	430	—	310	120,085	—
Rochdale - - - -	206	3	353	90,402	—
Rotherham - - - -	306	41	315	59,204	—
Rugby - - - -	176	24	80	6,902	—
Salford - - - -	187	81	354	111,161	63 14 3
Sheffield (High Hazels) -	144	17	341	45,114	—
Sheffield (Weston Park) -	252	—	312	205,088	319 7 1
Sheffield, School of Art Museum.	138	6	199	5,160	—



Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.	Amount of Grant-in- Aid.
					£ s. d.
Stockport - - -	181	6	358	48,593	—
Stoke-upon-Trent :-					
Burslem - - -	194	3	283	9,092	271 2 0
Hanley - - -	257	108	292	23,235	
Longton - - -	93	—	—	—	
Stoke - - -	216	6	292	25,078	
Tunstall - - -	292	25	264	6,784	—
Sunderland - - -	319	79	287	150,330	
Swansea - - -	328	22	311	46,806	0 13 9
Truro - - -	235	29	303	12,648	—
Warrington - - -	210	—	309	49,266	10 6 3
Wednesbury - - -	191	34	311	17,626	—
West Bromwich - - -	209	19	333	23,764	—
Weston-super-Mare - - -	86	18	311	10,896	—
Wolverhampton - - -	258	1	359	97,855	—
Worcester - - -	221	1	307	72,000	—
Worthing - - -	251	99	312	61,130	—
Yarmouth - - -	195	—	299	60,087	1 18 0
York - - -	293	—	313	13,951	—
Total - - -	20,808	3,052	—	7,950,805	1,333 18 10

## (b) Exhibitions.

Town.	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Days open.	Number of Visitors.
Bournemouth - - -	333	168	38	2,000
Lewes - - -	117	67	11	1,000
London :				
Bermondsey Settlement - - -	—	19	14	7,625
Jewellers, Silver-smiths' and Allied Trades.	—	155	—	—
School of Art Woodcarving - - -	47	—	3	666
Whitechapel Art Gallery - - -	38	—	45	60,000
Swansea, Deffett Francis Art Gallery	46	71	221	9,960
Total - - -	581	480	—	—

(ii) SUMMARY LIST OF LOANS TO PROVINCIAL MUSEUMS,  
EXHIBITIONS, SCHOOLS OF ART, ART CLASSES,  
AND OTHER INSTITUTIONS.

	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Books.	Number of Lantern Slides.
Provincial Museums (97) - - -	20,808	3,052	—	—
Exhibitions (7) - - -	581	480	—	—
Schools of Art, Art Classes, and other Institutions (327).	16,657	16,604	1,208	7,388
Total - - -	38,046	20,136	1,208	7,388

# IV.—LIST OF DONORS.

*Note.*—Brief descriptions of the objects presented will be found in the departmental lists of acquisitions, Table VII., p. 31.

- |   |   |
|---|---|
| HER MAJESTY QUEEN MARY.                         | R. A. P. DAVISON, Esq.                                    |
| H.R.H. PRINCESS LOUISE.                         | W. H. DAY, Esq.   |
| REV. A. S. ADAMS.                               | MISS E. DEANE.  |
| W. C. ALEXANDER, Esq.                           | E. WARDEN DENNISS, Esq.                                   |
| A. E. ANDERSON, Esq.                            | H. W. DICKINSON, Esq.                                     |
| ÉCOLES FRANÇAISES d'ATHÈNES ET DE ROME.         | KENNETH DINGWALL, Esq., D.S.O.                            |
| J. F. BADELEY, Esq.                             | SIR GEORGE DONALDSON.                                     |
| LIEUT.-COL. SIR DAVID BARR.                     | M. J. DOUCET.   |
| PROFESSOR W. BATESON, M.A., F.R.S.              | MISS ENID DU CANE.  |
| MISS C. BAYLEY.                                 | MRS. W. DUFFIELD, R.I.                                    |
| W. L. BEHRENS, Esq., the executors of the late. | MISS M. A. WALLACE DUNLOP.                                |
| M. EUGÈNE BÉJOT, R.E.                           | H. S. EAST, Esq., A.R.I.B.A.                              |
| MRS. K. BENTLEY.                                | R. CLARKE EDWARDS, Esq.                                   |
| M. A. BICHET.                                   | LADY EGERTON.   |
| MISS BICKNELL.                                  | J. F. EGERTON, Esq.                                       |
| M. LUCIEN BIGULE.                               | DIRECTOR-GENERAL OF ARCHÆOLOGY, SURVEY DEPARTMENT, EGYPT. |
| LORD BOLTON.                                    | CAPTAIN W. E. W. ELKINGTON.                               |
| HAROLD B. BOMPAS, Esq.                          | FRANK L. EMANUEL, Esq.                                    |
| R. E. BRANDT, Esq., F.S.A.                      | MRS. A. H. EVANS.   |
| R. A. BRIGGS, Esq., F.R.I.B.A.                  | F. H. EVANS, Esq.   |
| TRUSTEES OF THE BRITISH MUSEUM.                 | MRS. J. HAMILTON-EVANS.                                   |
| M. YEATS BROWN, Esq., C.M.G.                    | COMITÉ FRANÇAIS DES EXPOSITIONS À L'ÉTRANGER.             |
| ROBERT BRYDEN, Esq., R.E.                       | MME. LAURA V. DE FABECK.                                  |
| DUKE OF BUCCLEUCH.                              | MRS. LOUIS FAGAN.   |
| F. BUCKLEY, Esq.                                | PROFESSOR DR. OTTO RITTER VON FALKE.                      |
| W. BUCKLEY, Esq.                                | A. H. FASS, Esq.  |
| BURLINGTON FINE ARTS CLUB.                      | HERR J. FEINHALS.   |
| T. C.   | MESSRS. S. M. FRANCK & CO.                                |
| THE CENTURY CO., NEW YORK.                      | SURGEON-GENERAL SIR BENJAMIN FRANKLIN, K.C.I.E., M.D.     |
| MRS. CHEVALIER.                                 | ROGER E. FRY, Esq.  |
| THE CHICAGO SOCIETY OF ETCHERS.                 | PERCIVAL GASKELL, Esq., R.B.A., R.E.                      |
| MESSRS. CHILD AND CHILD.                        | ARTHUR J. GASKIN, Esq.                                    |
| SIR ARTHUR H. CHURCH, K.C.V.O., F.R.S.          | MESSRS. GLENDINING & CO., LTD.                            |
| S. J. A. CHURCHILL, Esq., M.V.O.                | S. GOETZE, Esq.   |
| ALSON S. CLARK, Esq.                            | H. GRAVES, Esq.   |
| C. R. CLARK, Esq.                               | FRANK GREEN, Esq., F.S.A.                                 |
| MISS GRACE CLARKE.                              | A. C. GREENWOOD, Esq.                                     |
| LOUIS C. G. CLARKE, Esq.                        | G. E. GRIMSDALE, Esq.                                     |
| SOMERS CLARKE, Esq., F.R.I.B.A.                 | T. C. GROVE, Esq.   |
| MRS. ELLINOR C. L. CLOSE.                       | MISS A. M. GURNEY.  |
| A. COHEN, Esq., M.D.                            | W. H. HAMMOND, Esq.                                       |
| ALAN S. COLE, Esq., C.B.                        | MARTIN HARDIE, Esq., A.R.E.                               |
| A. BERNARD CONDUIT, Esq.                        | MISS E. C. HARGROVE.                                      |
| PROFESSOR ALBERT S. COOK.                       | R. LEICESTER HARMSWORTH, Esq., M.P.                       |
| MRS. NESFIELD COOKSON.                          | F. LEVERTON HARRIS, Esq.                                  |
| MISS CONSTANCE COTTON.                          | MESSRS. HARRODS, LTD.                                     |
| W. CREWDSON, Esq., F.S.A.                       |   |
| MISS M. A. CREWE.                               |   |
| P. B. DANNATT, Esq., A.R.I.B.A.                 |   |

- E. HART, Esq.  
 S. HART, Esq.  
 HAROLD HARTLEY, Esq.  
 ALBAN HEAD, Esq.  
 DR. W. L. HILDBURGH.  
 MRS. J. W. HINCHLEY, A.R.C.A.  
 DEPARTMENT OF THE COLONIES,  
 HOLLAND.  
 MINISTER OF THE INTERIOR,  
 HOLLAND.  
 MISS E. M. HOLT.  
 HONOURABLE ARTILLERY COMPANY.  
 LESTER G. HORNBY, Esq.  
 SIR HENRY HOWORTH, K.C.I.E.  
 H. B. HUDSON, Esq.  
 MISS M. B. HUDSON.  
 TALBOT HUGHES, Esq.  
 SIDNEY HUMPHRIES, Esq.  
 J. HUTCHINSON, Esq.  
 J. JACOBY-IKLÉ, Esq.  
 SIR WILLIAM J. INGRAM, Bart.  
 MRS. F. NEVILL JACKSON.  
 R. C. JACKSON, Esq.  
 G. JEFFERY, Esq., F.S.A.  
 MRS. R. F. JEWELL.  
 E. BOROUGH JOHNSON, Esq.  
 H. L. JOLY, Esq., M.S.I.E.  
 GEORGE JORCK, Esq.  
 MOHAMMED EFFENDI KASIM.  
 MESSRS. F. KEPPEL & Co.  
 MISS KATHARINE KIMBALL, A.R.E.  
 P. G. KONODY, Esq.  
 THE INDEPENDENT LABOUR PARTY.  
 JOHN LANE, Esq.  
 THE LATE SIR E. DURNING-LAW-  
 RENCE, Bart.  
 MISS LOUISE E. LAWRENCE.  
 SIR WILLIAM M. T. LAWRENCE,  
 Bart.  
 SYDNEY LEE, Esq., A.R.E.  
 R. LENSSELINK, Esq.  
 PROFESSOR W. R. LETHABY,  
 F.R.I.B.A., F.S.A.  
 H. C. LEVIS, Esq.  
 R. H. LEY, Esq.  
 REV. CAMPBELL LOCK, M.A.  
 F. L. LUCAS, Esq.  
 CORPORATION OF THE CITY OF  
 LONDON.  
 LONDON COUNTY COUNCIL CENTRAL  
 SCHOOL OF ARTS AND CRAFTS.  
 CHARLES LUND, Esq.  
 LIEUT.-COL. G. B. CROFT LYONS.  
 CAPTAIN H. G. LYONS, D.Sc., F.R.S.  
 MRS. MACINTOSH.  
 E. R. D. MACLAGAN, Esq.  
 G. A. MACMILLAN, Esq.  
 JAMES MCBEY, Esq.  
 REV. J. R. MCKEE.  
 T. C. MALLETT, Esq.  
 W. E. MANDELICK, Esq.  
 H. C. MARILLIER, Esq.  
 MURRAY MARKS, Esq.  
 O. MARRIAGE, Esq.  
 J. MARSHALL, Esq.  
 W. MARTIN, Esq.  
 W. W. MEEDY, Esq.  
 MORTIMER MENPES, Esq., R.E.  
 WALTER J. N. MILLARD, Esq.,  
 A.R.I.B.A.  
 T. STURGE MOORE, Esq.  
 THE LATE J. PIERPONT MORGAN,  
 Esq.  
 ARTHUR MORRISON, Esq.  
 MRS. ALLEN MOWRY.  
 COL. H. H. MULLINER.  
 NATIONAL ART-COLLECTIONS FUND.  
 E. NETTLESHIP, Esq.  
 MISS NEWCOMBE.  
 MRS. NEWCOMBE, the executors of  
 the late.  
 B. H. NEWDIGATE, Esq.  
 GROLIER CLUB, NEW YORK.  
 MRS. GEORGE NOBLE.  
 H. M. OFFICE OF WORKS.  
 W. ADAMS ORAM, Esq.  
 BASIL OXENDEN, Esq.  
 M. LE SONS SECRÉTAIRE D'ÉTAT  
 DES BEAUX-ARTS, PARIS.  
 T. PARKINGTON, Esq., Jun.  
 C. MARESCO PEARCE, Esq.  
 JOSEPH PENNELL, Esq.  
 J. TAVENOR PERRY, Esq.  
 MISS LOUISA F. PESEL.  
 A. PETERS, Esq.  
 H. J. PFUNGST, Esq., F.S.A.  
 J. DOWELL PHILLIPS, Esq.  
 LAWRENCE B. PHILLIPS, Esq.  
 FRANK PICK, Esq.  
 DIRECÇÃO GERAL DO COMMERIO E  
 INDUSTRIA, PORTUGAL.  
 L. C. POWLES, Esq., M.A., R.B.A.  
 J. R. PREECE, Esq.  
 MISS L. H. PRESTON.  
 INCORPORATED PRINTSELLERS' AS-  
 SOCIATION.  
 G. SPENCER PRYSE, Esq.  
 MRS. RADCLIFFE.  
 MESSRS. OMAR RAMSDEN & ALWYN  
 C. E. CARR.  
 MRS. RATHBONE.  
 L. RAVEN-HILL, Esq.  
 HERBERT READ, Esq., F.R.I.B.A.  
 MISS A. M. REEVES.  
 A. REYNELL, Esq.  
 E. GUY RILPATH, Esq.  
 WILLIAM P. ROBINS, Esq.  
 THE LATE SIR J. C. ROBINSON, C.B.,  
 F.S.A., R.E.  
 THE LATE MAX ROSENHEIM, Esq.  
 C. D. ROTCH, Esq.  
 A. G. B. RUSSELL, Esq.

OTTO SCHNEIDER, Esq.	MISS TINLING.
HUBERT SCHRÖDER, Esq., A.R.E.	H. AVRAY TIPPING, Esq., F.S.A.
IMRE SCHWAIGER, Esq.	MRS. F. F. TOWER.
SIR L. A. SELBY-BIGGE, K.C.B.	MISS AUDREY TREVELYAN.
M. ARNOLD SELIGMANN.	UNIVERSITY LIBRARY, UPSALA.
THE SENEFELDER CLUB.	SYDNEY VACHER, Esq.
MRS. NORMAN SHAW.	AYMER VALLANCE, Esq., F.S.A.
MRS. SHERBORN.	C. F. A. VOYSEY, Esq.
C. DAVIES SHERBORN, Esq.	LADY WANTAGE.
K. D. SHROFF, Esq.	A. OGIER WARD, Esq., M.D.
MRS. SIMPSON.	MESSRS. E. P. WARREN AND JOHN MARSHALL.
W. W. SIMPSON, Esq.	AMERICAN INSTITUTE OF ARCHITECTS, WASHINGTON.
HARRY SIRR, Esq., F.R.I.B.A.	MRS. T. R. WAY.
PROFESSOR JAN SIX.	BERNARD H. WEBB, Esq.
SIR CECIL HARCOURT SMITH, LL.D.	H. G. WEBB, Esq.
H. CLIFFORD SMITH, Esq., M.A., F.S.A.	FRANCIS WELLESLEY, Esq., J.P.
R. GORDON-SMITH, Esq.	MISS E. H. WHITE.
SIR ISIDORE SPIELMANN, C.M.G.	F. A. WHITE, Esq.
M. H. SPIELMANN, Esq.	G. L. WILSON, Esq.
J. SPIER, Esq.	LADY WILSON.
R. PHÉNÉ SPIERS, Esq., F.R.I.B.A.	ROYAL LIBRARY, WINDSOR CASTLE.
MISS A. SPRAGGE.	A. WOLFGANG, Esq.
PROFESSOR E. STEINMANN.	THE MISSES EMILY AND HENRIETTA WOODMAN.
LADY STERN.	R. B. WOODWARD, Esq.
JOHN A. STOCK, Esq.	A. B. YEATES, Esq., F.R.I.B.A.
MRS. E. STRAHAN.	MRS. F. M. ZARIFI, the executors of the late.
THE EDITOR OF THE "STUDIO."	BARONESS VON ZEDLITZ.
JAMES TABOR, Esq.	
MISS A. ALMA-TADEMA.	
T. TAYLOR, Esq.	
SIR EVERARD IM THURN, K.C.M.G., C.B.	

## V.—LIST OF BEQUESTS.

*Note.*—For brief descriptions of the objects bequeathed, see the departmental list of acquisitions, Table VII.

EDWARD BECK, Esq.  
 E. S. CLARKE, Esq.  
 JOHN PHILLIPS EMSLIE, Esq.  
 MISS HANNAH ELIZABETH GARTSIDE.  
 JOHN LEIGHTON, Esq., F.S.A.  
 MRS. A. G. STORR.  
 MRS. TONGE.

## VI.—LIST OF CONTRIBUTORS OF LOANS.

(a) *Main Collections.*

- W. C. ALEXANDER, Esq.  
 Additions to his collection of Chinese porcelain.
- MISS S. BENETT.  
 Double lappetts and cap crown of Brussels pillow-made lace, early 18th century.
- R. H. BENSON, Esq.  
 Additions to his collection of Chinese porcelain.
- G. C. BOWER, Esq.  
 Six pieces of English silver of the early part of the 18th century.

F. BRADBURY, Esq.

Saucepan of Sheffield plate.

MRS. CLIVE.

Twelve tea-caddies, English, 18th century.

MRS. CLOSE.

Illuminated Pedigrees by the late Mr. T. Close, in five volumes: (1), Kings of England, Scotland, and Great Britain, their alliances and descendants; (2), Pedigrees of the illustrious family of Howard and its various branches, also Stourton; (3) and (4), Illuminated pedigrees of noble and illustrious families, chiefly British; (5), Foreign pedigrees; Hartland's Genealogical Chart; and a portfolio containing an indenture, various pedigrees, etc.

WILSON CREWDSON, Esq., F.S.A.

Pierced steel arrow-head and two enamelled objects, Japanese.

THE DEAN AND CHAPTER OF ST. PAUL'S CATHEDRAL.

Various carvings in oak and limewood by Grinling Gibbons (1648-1720).

LORD WILLOUGHBY DE BROKE.

Tapestry, representing the Deposition from the Cross, the Entombment, and the Resurrection, designed by an artist of the Netherlands in the middle of the 15th century, and probably woven at that date.

LIEUT. T. DONNELLY, R.A.

Five additional Chinese glass lamps used in opium smoking.

THE WORSHIPFUL COMPANY OF DRAPERS.

Fanlight of iron, lead, brass, and copper, designed by Robert Adam.

MISS ENID DU CANE.

Tapestry panel, representing the "Receiving of the Tonsure." Flemish; 15th century.

R. CLARKE EDWARDS, Esq.

A collection of Chinese and European porcelain.

LADY EGERTON.

Satin christening robe and front of a child's dress.

Baby's robe and pair of cuffs, quilted silk. English; first half of 18th century.

C. DAVIES GILBERT, Esq.

Bell salt-cellar of silver-gilt. English; 1614-5.

LADY GORST.

Woven tent border. Western Turkestan; 18th or 19th century.

Prayer carpet, two coverlets, portion of a hanging and two embroidered panels. Turkish. Greek Islands, &c.; 17th to 19th centuries.

MISS ETHEL GURNEY.

Group of English silver, chiefly of the early part of the 18th century.

Pewter tankard with brass mounts. German; first half of 17th century.

Bronze mortar. English; 15th century.

R. LEICESTER HARMSWORTH, Esq., M.P.

Collection of Japanese colour-prints.

ROBERT HAYNE, Esq.

Four objects of early Limoges and Italian enamelled work.

Casket with pierced iron tracery. Flemish; about 1500.

Silver-gilt chalice. French; 15th century.

Damascened iron casket. Milanese; 16th century.

MISS E. M. HOLT.

Length of satin brocade. Spitalfields weaving of the early 19th century.

H. F. HÖVELER, Esq.

A collection of Continental porcelain and earthenware, chiefly German.

MISS M. B. HUDSON.

Centre-piece of Sheffield plate.

J. BLANDY JENKINS, Esq., J.P.

Brocade waistcoat; embroidered waistcoat; slip of brocade; part of a brocade waistcoat; embroidered cover; and two portions of an embroidered horse cloth. English; chiefly of the 18th century.

J. G. JOICEY, Esq.

Additions to his collection of Continental porcelain.

Group of watches and snuff-boxes.

MISS MAGDALEN KER.

Eight panels of silk embroidery on net, representing the "labours of the months." Italian; 17th century.

MISS GERTRUDE LAW.

A miniature portrait of Oliver Cromwell.

THE LATE SIR EDWIN DURNING-LAWRENCE, BART.

A 19th century copy of Rembrandt's "Mill."

ARTHUR LEGGE, Esq.

Purse-frame of inlaid brass. English; early 16th century.

REV. W. EDWARD LUSH.

Linen robe; hood-shaped cap; two triangular pieces for caps; and an embroidered pocket book. English work of the latter part of the 16th century.

LIEUT.-COLONEL G. B. CROFT LYONS, F.S.A.

Lead bust of Hogarth in the style of Louis François Roubillac.

Collection of knives, forks, spoons, Sheffield plate and other objects.

Mahogany exercising chair. English, 18th century.

Walnut table of the time of Queen Anne.

MISS A. MICKLETHWAITE.

Silver fruit-dish. English; 1618-9.

J. NOBLE, Esq.

Silver tea-pot and stand. English; period of Queen Anne.

COLONEL J. PARKER, C.B., F.S.A.

Heraldic panel in woolwork known as "Turkey work." English; from Browsholme Hall, Lancashire.

THE MISSES PATE.

Silver-gilt porringer and cover, plate, knife, fork and spoon in travelling case. Neapolitan; 1760-70.

J. O. PELTON, Esq.

Thirteen specimens of Japanese lacquer.

LADY SNAGGE.

Spinning-wheel. Bavarian.

F. J. VARLEY, Esq.

Collection of Russian silver, chiefly of the 18th century.

A. J. B. WACE, Esq.

Specimens of embroideries from the Greek Islands.

MISS WARING.

Water-colour painting showing a restoration of the pattern of the Syon cope.

FRANCIS WELLESLEY, Esq., J.P.

Collection of British painted silhouettes.

MRS. M. S. VAUGHAN WILLIAMS.

Collection of trial-pieces in jasper-ware made by Josiah Wedgwood.

THE VISCOUNTESS WOLSELEY.

Collection of Irish silver of the 18th century.

## (b) Indian Collections.

## HIS MAJESTY THE KING.

Seven Lamaist temple-banners (*tangka*), each mounted with an illuminated tempera painting. Tibet (Lhasa); 19th century.

Two monastic teapots; copper with chased silver mounts. Tibet (Lhasa); 19th century.

Teapot and bowl; painted enamel on copper. Made in Canton for the Potala Palace at Lhasa, Tibet; 19th century.

Model of the Greater Throne Pavilion used during the Coronation ceremony at Delhi in 1911.

## H.H. THE MAHARAJA GAEKWAR OF BARODA, G.C.S.I.

One panel of the historical "Pearl Carpet of Baroda," made in the reign of Khande Rao (1856-1870) as an offering—which was not accepted—to the tomb of Muhammad at Madina. It consists of an arabesque design rendered in jewelled beadwork, or embroidery of pearls and coloured glass-beads, with applied gold bosses and studs set with lasque diamonds, and cabochon rubies, emeralds and sapphires.

## C. A. BELL, Esq.

Suit of horse-armour, partly composed of 17th century scale-armour, from Lhasa, Tibet. It was given to the lender by the Dalai Lama when at Sikkim, Eastern Himalayas, in 1910.

## DR. A. K. COOMARASWAMY.

Bronze figures of Avalokita, Kuvera, and Vajrapani. Ceylon; 8th century.

Ivory panel carved with the figure of a door-guardian (*dwara-pala*). Ceylon (Kandy); 16th or 17th century.

Teakwood bed carved with archaic lotus-flower motives. Ceylon (Kandy); probably 17th century.

Wood-frame (*lamba tatura*) from which is suspended the plumb-line used by the sculptor. Ceylon (Kandy); 19th century.

Bronze figure of Hanuman. S. Indian; about 13th century.

Three Rajput paintings of the Kangra, or *Pahari*, school in the Panjab-Himalayas; 18th century.

Eleven specimens, including a book of designs, illustrating the teaching of drawing in Ceylon.

## HENRY GONNE, Esq.

Volume of Indian paintings, mostly works of the Jaipur or *Rajasthani* school; dating from 1800.

THE INDIA SOCIETY, LONDON, generously placed at the disposal of the Section the moulds which have recently been prepared from the two well-known Sinhalese bronzes in the Colombo Museum, the Bodhisattva Maitreya (9th century) and Sundara Murti Swami (11th or 12th century). From these moulds tinted plaster casts were made and subsequently exhibited.

## C. PEMBERTON LEACH, Esq.

Filigree cup; silver enriched with gold. Cuttack, Orissa; about 1800.

## IMRE SCHWAIGER, Esq.

Miniature relic-shrine (*chorten*) from a Lamaist altar; gilt copper. Tibet; dating from 1600.

## ALFRED SIMSON, Esq.

Six vessels and a dagger-hilt of carved crystal. Mogul (Delhi); dating from 1600 to 1650.

## VII.—LIST OF ACQUISITIONS.

### I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

#### (a) GIFTS.

Two marble figures of Korean mandarins. Northern Chinese (Ming period); probably 15th or 16th centy. A. 1, A. 2.

*Given by the National Art-Collections Fund.*

Cherub head; plaster cast from a sketch by Alfred Stevens. English; 19th centy. A. 3.

*Given by Messrs. Omar Ramsden and Alwyn C. E. Carr.*

Medal: Murray Marks. By Cecil Brown. A. 4.

*Given by Murray Marks, Esq.*

Nine stucco panels, from the Alhambra. Hispano-Moresque; 14th centy. A. 9 to A. 17.

*Given by Sir Henry Howorth, K.C.I.E., through the National Art-Collections Fund.*

Doorway and Door, oak. From Ipswich. English; early 16th centy. A. 25.

*Given by Sir George Donaldson.*

Medal: Gregory XIII. By Giovanni V. Melon. A. 28.

„ Cardinal Lodovico Lodovisi. A. 29.

„ St. Ignatius Loyola. A. 30.

„ Alexander VII. By Gioacchino Francesco Travani. A. 31.

„ Innocent XII. By Ferdinand de Saint Urbain. A. 32.

*Given by the late Max Rosenheim, Esq.*

Two seated figures, painted stone. Veronese; 14th centy. From the Fitzhenry Collection. A. 33, A. 34.

*Given by Sir Henry Howorth, S. Goetze, Esq., F. Leverton Harris, Esq., and F. A. White, Esq.*

The Virgin and Child; painted wood figure. German (Tyrolese); early 16th centy. A. 35.

*Given by F. Leverton Harris, Esq.*

#### (b) BEQUESTS.

Head of a negro; white marble. Ascribed to Louis François Roubillac. 18th centy. A. 18.

*Bequeathed by E. S. Clarke, Esq.*

St. George; figure in limewood. South German; late 15th centy. From the Fitzhenry Collection. A. 26.

A prophet; marble statuette. German (Cologne); late 14th centy. From the Fitzhenry Collection. A. 27.

*Purchased out of the funds bequeathed by Captain H. B. Murray.*

#### (c) PURCHASES.

Susanna and the Elders; lead medallion. By Paulus van Vianen. Dutch signed and dated 1617. A. 5.

The Virgin and Child; relief in Verona marble. North Eastern Italian probably late 12th or first half of the 13th centy. (600L.) A. 6.

Two Bodhisattvas; stone. Chinese (? Northern Wei Dynasty). (600.) A. 7, A. 8.



## 32 *Acquisitions, Dept. of Architecture and Sculpture.*

- Capital, of limestone. From the Monastery of Apa Jeremias, Saqqara. Coptic; 6th centy. A. 19.  
 Lintel of a doorway, limestone. From the Monastery of Apa Jeremias, Saqqara. Coptic; 6th centy. A. 20.  
 Fragment of a frieze. From the Monastery of Apa Jeremias, Saqqara. Coptic; 6th centy. A. 21.  
 „ „ From the Monastery of Apa Jeremias, Saqqara. Coptic; 6th centy. A. 22.  
 Capital, of limestone. From Bawit, Upper Egypt. Coptic; 6th centy. A. 23.  
 Part of a capital, limestone. From the Monastery of Apa Jeremias, Saqqara. Coptic; 6th centy. A. 24. (Nos. A. 19 to A. 24, 60l.)

## II.—DEPARTMENT OF CERAMICS.

### (a) GIFTS.

- Cup and saucer and bowl of Staffordshire cream-coloured earthenware; late 18th centy. C. 211, 212.  
*Given by Mrs. Kate Bentley.*  
 Eleven drinking-glasses and 19 other specimens of English glass of the 17th, 18th, and early 19th centys., and an English stoneware figure of a greyhound. C. 191 to 195, 200 to 210, 224 to 238.  
*Given by Francis Buckley, Esq.*  
 Four toy cups and saucers of Mexican earthenware, 19th centy., and two moulded bricks of the 18th centy. from Liège. C. 70 to 79.  
*Given by Wilfred Buckley, Esq.*  
 Statuette of Kwannon, Japanese porcelain; 19th centy. C. 223.  
*Given by "T. C."*  
 Dutch earthenware tile of the 18th centy. C. 213.  
*Given by Abraham Cohen, Esq., M.D.*  
 Plate of Isleworth earthenware; 19th centy. C. 17.  
*Given by A. Bernard Conduit, Esq.*  
 Three specimens of Turner's blue jasper ware, Staffordshire; late 18th centy. C. 285 to 287.  
*Given by R. A. P. Davison, Esq.*  
 Jug and vase of Delft earthenware; 18th centy. C. 217, 218.  
*Given by W. H. Day, Esq.*  
 Seventeen specimens of Continental and English earthenware and porcelain of the 18th and 19th centys. and three plaques of Canton enamel of the 19th centy. C. 1, 2, 6 to 8, 19 to 29, 190, 196, 282, 283.  
*Given by Kenneth Dingwall, Esq., D.S.O., through the National Art-Collections Fund.*  
 Collection of Chinese porcelain of the 18th and 19th centys., four plates of Meissen porcelain, late 18th centy., two Belleek porcelain cups and saucers, and a Persian earthenware plate of the 19th centy. C. 157 to 187.  
*Given by R. Clarke Edwards, Esq.*  
 Three maiolica dishes painted by the late Louis Fagan. C. 220 to 222.  
*Given by Mrs. Louis Fagan, through the National Art-Collections Fund.*  
 Model of a saddle of Chinese earthenware of the T'ang dynasty. C. 16.  
*Given by Julius Spier, Esq.*  
 Tea-pot of black basalt ware. English; early 19th centy. C. 219.  
*Given by Frank Green, Esq., F.S.A.*  
 Five fragments of glass vessels from excavations at Gibraltar. C. 189.  
*Given by A. C. Greenwood, Esq.*

Four specimens of Continental glass. 16th to 18th centy. C. 31 to 34.

*Given by John Jacoby-Iklé, Esq.*

Cup of Bohemian 19th centy. glass and a Staffordshire earthenware lusted bowl; early 19th centy. C. 198, 199.

*Given by George Jeffery, Esq.*

Three specimens of Continental porcelain and two English delft ointment-pots. C. 240 to 244.

*Given by Sir William M. T. Lawrence.*

Tea-pot and cover of Chinese *boccato* ware, three specimens of Chinese porcelain, a cup of early Meissen porcelain, and an Isleworth earthenware vase. C. 10, 84, 245 to 248.

*Given by Roland H. Ley, Esq.*

Model of a cooking-stove, Chinese earthenware. Han dynasty. C. 239.

*Given by O. Marriage, Esq.*

Plate, Staffordshire blue-printed earthenware, marked "Boyle." C. 284.

*Given by E. Nettleship, Esq.*

Fragment of a Persian lusted earthenware tile; 16th centy. C. 5.

*Given by J. R. Preece, Esq.*

Handle of a Chinese porcelain vase of the early Ming dynasty. C. 4.

*Given by Julius Spier, Esq.*

Tea-pot and cover of Sèvres porcelain, date 1764. C. 188.

*Given by Messrs. Edward Perry Warren and John Marshall.*

A collection of Italian maiolica of the 17th and 18th centys., Chinese and English porcelain and glass, and an Anatolian tile. C. 85, 249 to 281.

*Given by Bernard H. Webb, Esq.*

#### (b) BEQUESTS.

Jug, earthenware, with pewter lid. German: 17th centy. C. 197.

*Bequeathed by Edward Salmon Clarke, Esq.*

Two groups, Frankenthal porcelain, and a tray, Fürstenberg porcelain; 18th centy. C. 214 to 216.

*Purchased out of the funds bequeathed by Captain H. B. Murray.*

#### (c) PURCHASES.

Bracelet, Wedgwood's black basaltes ware. English (Etruria); late 18th centy. C. 3.

Plate, porcelain, painted in blue. Chinese, Ming dynasty. C. 9.

Pair of glass sconces. Venetian: end of 17th centy. C. 11, 12.

Bowl, earthenware, painted in blue. Persian; 13th centy. C. 13.

" " lusted with Sanskrit inscriptions. Persian; 13th centy. C. 14.

Tea-pot and cover, white crackled porcelain. Chinese, Ming dynasty. C. 15.

Decanter and stopper, glass. Irish (Cork); late 18th centy. C. 18.

Tea-caddy, earthenware. English (Staffordshire); middle of 18th centy. C. 30.

Thirty-two tiles, terra cotta, from an old house at Mentone. French; 16th centy. C. 35 to 62.

Bowl, earthenware, painted in blue. Persian; 13th centy. C. 63.

Jar, unglazed earthenware. Persian. C. 64.

Bowl, earthenware, moulded in relief and painted in colours. Persian; 13th centy. C. 65.

Four tiles, earthenware, painted in red and black, from a house at Paterna, near Valencia. Spanish; 14th centy. C. 66 to 69.

Jar and cover, porcelain, moulded in relief. Chinese (Ting Chou), Sung dynasty. C. 80.

- Two boxes and covers, green-glazed porcelain. Chinese, early Ming dynasty. C. 81, 82.
- Bowl, porcelain, with *mishima* decoration. Korean. C. 83.
- Two bowls painted enamel. Chinese (Canton); period of Ch'ien Lung. C. 86, 87.
- Vase, porcelain, with streaked yellow and green glaze. Chinese, Ming dynasty. C. 88.
- „ „ with dark blue glaze. Chinese, late Ming dynasty. C. 89.
- „ „ moulded in high relief with yellow and green glazes. Chinese, Ming dynasty. C. 90.
- Jar, porcelain, with decoration in thick brown glaze on a biscuit ground. Chinese, Sung dynasty. C. 91.
- „ „ with "five-colour" decoration. Chinese, Ming dynasty. C. 92.
- Vase, unglazed stoneware, with decoration in relief. Chinese, Han dynasty. C. 93.
- Flag-holder, stoneware, in the form of a monster, with coloured glazes. Chinese, Ming dynasty. C. 94.
- Libation-cup and stand, porcelain, painted in blue. Chinese, period of Yung-Chêng. C. 95.
- Incense-burner with cover moulded to represent a hill, green-glazed stoneware. Chinese, Han dynasty. C. 96.
- Vase, earthenware, green glaze. Chinese, Ming dynasty. C. 97.
- Figure of a lion, carved stone. Chinese, Han dynasty. C. 98.
- Pair of vases, white glass, with relief decoration in blue. Chinese, period of Ch'ien Lung. C. 99, 100.
- Bowl, porcelain, painted in red and green. Chinese, Ming dynasty. C. 101.
- Two bowls for hot water, porcelain, painted in colours. Chinese, Ming dynasty. C. 102, 109.
- Bottle in form of a wine-skin, porcelain, with cream-coloured glaze splashed with brown. Chinese, Sung dynasty. C. 103.
- Vase, porcelain, with cream-coloured glaze, painted in brown. Chinese, Sung dynasty. C. 104.
- „ slate-coloured earthenware, with inlaid decoration. Chinese, probably 18th centy. C. 105.
- Plate, porcelain, painted in red and green. Chinese, late Ming dynasty. C. 106.
- Two vases, porcelain, painted in colours. Chinese, late Ming dynasty. C. 107, 108.
- Two incense-burners, porcelain, with *flambé* glaze. Chinese, Yuan dynasty. C. 110, 111.
- Ewer and cover, painted enamel. Chinese (Canton), 18th centy. C. 112.
- Set of nine sweetmeat-trays, painted enamel. Chinese (Canton), 18th centy. C. 113.
- Eight statuettes and figures of animals, earthenware. Chinese, T'ang dynasty. C. 114 to 121.
- Figure of a monster, unglazed earthenware. Chinese, Han dynasty. C. 122.
- Vase, porcelain, with cream-coloured glaze, painted in brown. Chinese, Sung dynasty. C. 123.
- „ „ painted in green and brown. Chinese, Ming dynasty. C. 124.
- Statulette of Liu Han, porcelain, with coloured glazes. Chinese, Ming dynasty. C. 125.
- Five bottles, porcelain, painted in blue. Korean, 17th or 18th centy. C. 126 to 129, 132.
- Two vases, porcelain, painted in colours. Korean, 17th or 18th centy. C. 130, 131.
- Jug and cover, earthenware, with crackled glaze. Korean, 17th or 18th centy. C. 133.

- Bowl, earthenware, with *sgraffiato* decoration, painted in yellow and green. Korean, 17th or 18th centy. C. 134.  
 .. porcelain, with cream-coloured glaze and applied decoration. Chinese, Sung dynasty. C. 135.  
 Vase, porcelain, moulded in relief with celadon-green glaze. Chinese, Ming dynasty. C. 136.  
 .. .. with cream-coloured glaze and applied decoration. Chinese, Sung dynasty. C. 137.  
 Two-handled vase, stoneware, incised decoration, partly covered with a celadon-green glaze. Chinese, Ming dynasty. C. 138.  
 Fish-bowl, porcelain, painted in red and blue. Chinese, Ming dynasty. C. 139.  
 Bowl, porcelain, with celadon-green glaze. Chinese, Ming dynasty. C. 140.  
 Model of an axe-head, white jade, with openwork design. Chinese. C. 141.  
 Pendant, brown nephrite, with openwork design. Chinese, probably Han dynasty. C. 142.  
 Disc, brown nephrite, carved with dragons in relief. Chinese, probably Han dynasty. C. 143.  
 Water-pot for the writing-table, whitish-brown jade, carved in the form of a monster. Chinese, Sung dynasty. C. 144.  
 Figure of a lion, porcelain, celadon-green glaze. Chinese, Sung dynasty. C. 145.  
 Water-pot for the writing-table, earthenware with yellow glaze, in the form of a monster. Chinese, Tang dynasty. C. 146.  
 Vase, porcelain, double gourd-shaped, with incised and painted decoration. Chinese, Sung dynasty. C. 147.  
 Three statuettes, earthenware, partly covered with a green glaze. Chinese, Tang dynasty. C. 148 to 150.  
 Bowl, painted enamel. Chinese (Canton), period of Ch'ien Lung. C. 151.  
 Model of a temple with sliding front, porcelain, cream-coloured glaze. Chinese, Sung dynasty. C. 152.  
 Vase and cover, grey jade, carved in high relief. Chinese, probably Sung dynasty. C. 153.  
 Ridge-tile surmounted by a statuette, earthenware, with green and brown glazes. Chinese, Ming dynasty. C. 154.  
 Group of two figures, carved in white jade. Chinese, Ming dynasty. C. 155.  
 Jar, porcelain, painted in blue and red. Chinese, Ming dynasty. C. 156.

### III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

*Note.*—A detailed catalogue of all the additions to this Department is printed separately.

#### (a) GIFTS.

- Proof of the Etching "Viaduc d'Ansterlitz, Paris," by E. Béjot, R.E. and a drawing of the same subject.  
 Pencil study of a Roman Triumph, for a fresco or sculpture relief, by Alfred Stevens.  
 Proofs (2) of original lithographs, by G. Spencer Pryse.  
*Given by A. E. Anderson, Esq.*  
 Original Etching, "On the Tay," by D. Y. Cameron, A.R.A.  
*Given by an Anonymous Donor.*  
 Chiaroscuro Prints (24), by John Skippe.  
*Given by Professor W. Bateson, M.A., F.R.S.*

36 *Acquisitions, Dept. of Engraving, Illustration and Design.*

Proofs (5) of Original Etchings, and an original drawing for an Etching, by  
Eugène Bécot, R.E.

*Given by the Artist.*

Rubbings (19) of Indian ornament, made by the late Archdeacon Tribe.

*Given by Harold B. Bompas, Esq.*

Book Plate of R. A. Briggs, F.R.I.B.A.

Photo-Lithographs (2) of the Screen, and Altar and Reredos, of Jesus  
Chapel, Worcester Cathedral, designed by R. A. Briggs.

*Given by the Artist.*

Proof Wood-engravings (3), by Timothy Cole.

*Given by The Century Co., New York.*

"The Etching of Cities." by T. W. Stevens.

*Given by The Chicago Society of Etchers.*

Original Lithographs (2), by Alson S. Clark.

*Given by the Artist.*

Engravings (19), by Silvestre, Marot, etc.

*Given by Somers Clarke, Esq., F.S.A.*

Studies (11) of Landscape, etc., by Sir Henry Cole, K.C.B.;

Impressions, in various states, of the wood engravings and glyptographs,  
made by John Linnell, John Linnell junior, James Linnell, and William  
Linnell, of pictures in the National Gallery for "Summerly's National  
Gallery Handbook," 1843: with other wood engravings.

An Album containing "impressions of illustrations for Railway charts  
published about 1845 and of Felix Summerly's Art Manufactures."

An album containing various illustrations to the Handbooks to Hampton  
Court and Westminster Abbey, by Felix Summerly; and of other wood  
engravings by J. Jackson, J. Thompson, Orrin Smith, etc.

"La Semaine. Dessins fait à Rome par J. Ingres en 1813." Set of 7  
engravings by W. Haussoullier.

Plans of various buildings, etc.

*Given by Alan S. Cole, Esq., C.B.*

Japanese drawing. Soga no Gorō polishing an arrow-head, by Torii  
Kiyonaga.

*Given by W. Crewdson, Esq., F.S.A.*

Measured drawing, by P. B. Dannatt, A.R.I.B.A., of Mince Pie House,  
Blackheath, S.E., erected by Sir J. Vanbrugh, c. 1717, and demolished  
1911.

*Given by the Artist.*

Mezzotint, "Sadak in search of the Waters of Oblivion," by J. Martin;  
Etching by F. Perrier of Marine divinities from a bas-relief in the  
Church of St. Francis, Rome; and an Etching by P. Brebiette of a frieze  
of marine divinities.

*Given by H. W. Dickinson, Esq.*

Collection of Tracings of heads, figures, etc., from frescoes in various  
churches and other buildings in Italy, made by Sir A. H. Layard in 1852.  
352 sheets.

*Given by Miss E. Du Cane.*

Set of measured drawings (14) of buildings in Italy and Spain, by H. S.  
East, A.R.I.B.A.

*Given by the Artist.*

Two volumes of engraved Japanese Landscapes and four sheets of Chinese  
caligraphy.

*Given by Captain W. E. W. Elkington.*

Pencil drawing for reproduction in "The Studio"; and original etchings (2)  
by Frank L. Emanuel.

*Given by the Artist.*

*Acquisitions, Dept. of Engraving, Illustration and Design.* 37

Proofs (17) of original Mezzotints, Aquatints, and Etchings by Percival Gaskell, R.B.A., R.E.

*Given by the Artist.*

Proofs (2) of Wood Engravings by Arthur J Gaskin.

*Given by the Artist.*

Portrait of George Douglas Brown: Etching by William Straug, A.R.A.

*Given by H. Graves, Esq.*

Sketch designs (2) for Entrance Gates and decoration in the Church of St. Mary and All Saints, Kidderminster, by J. Knox Ferguson.

*Given by T. C. Grove, Esq.*

Original study for the fresco by C. W. Cope, R.A., "The Defence of Basing House by the Cavaliers against the Roundheads," in the House of Lords.

*Given by W. H. Hammond, Esq.*

Proofs (12) of original Etchings, by Martin Hardie, A.R.E.

*Given by the Artist.*

Series of Japanese drawings and colour-prints (74) chiefly fan designs, by Kuniyoshi, Hiroshige, Kunisada, etc.

Original Design for the Title-page and an ornament of "The Butterfly," by Edgar Wilson.

Original Etchings (2), by Edgar Wilson.

*Given by R. Leicester Hurmsworth, Esq., M.P.*

Proof Wood Engravings (6), by W. H. Hooper, after F. Walker and F. Sandys.

*Given by Harold Hartley, Esq.*

Proofs (4) of Original Etchings, by Lester G. Hornby.

*Given by the Artist.*

Panels (9) of Chinese wall-papers.

Panels (25) of a French wall-paper representing a continuous Hunting Scene.

*Given by Sir William J. Ingram, Bart.*

Collection of silhouette portraits, etc. (50), by August Edouart.

*Given by Mrs. F. Nevill Jackson.*

Original drawing for illustration, and a proof of an original lithograph, by E. Borough Johnson.

*Given by the Artist.*

Colour prints (7) in the Japanese method.

*Given by H. L. Joly, Esq., M.S.I.E.*

Collection of materials and specimens of Egyptian Caligraphy.

*Given by Mohammed Effendi Kasim.*

Original drawings (3), by Miss Katharine Kimball, A.R.E., to illustrate "Paris and its Story," by T. Okey.

*Given by the Artist.*

The Print Collector's Quarterly. Vol. 3, No. 1.

*Given by Messrs. F. Keppel & Co.*

Pen drawings for illustration, by Byam Shaw and Harry Furniss; wash drawing, by F. Vallotton; and pencil study, by A. Mucha.

*Given by P. G. Konody, Esq.*

Posters (3), designed by G. Spencer Pryse.

*Given by The Labour Party.*

Original drawing for Book Illustration, by H. von Voight Alastair.

*Given by John Lane, Esq.*

Wood Engravings (4), by Sydney Lee, A.R.E.

*Given by the Artist.*

38 *Acquisitions, Dept. of Engraving, Illustration and Design.*

Original drawing of Dutch Shipping. by R. Lensselink.

*Given by the Artist.*

Impression from an Engraved Clock-dial; with description by the donor.

*Given by H. C. Lewis, Esq.*

Tracing of mural paintings on north wall of Chancel of St. Peter's Church, Idsworth, Hants.

*Given by the Rev. Campbell Lock, M.A.*

Copper-plate of the original Etching, "The Story-teller"; and working proofs (12) of original Etchings, by James McBey.

*Given by the Artist.*

Studies (on one sheet) for the Certificate of Honourable Mention at the International Exhibition, London, 1862, by Alfred Stevens.

*Given by E. R. D. MacLagan, Esq., through the National Art-Collections Fund.*

Japanese Colour-print. by Kuniyoshi.

*Given by George A. Macmillan, Esq.*

Reproductions (6) of paintings by various Japanese artists.

*Given by W. Martin, Esq.*

Book-plate of Adeline Louise Forbes Pepper. by W. W. Meedy.

*Given by the Artist.*

Original Etchings (17). by Mortimer Menpes. R.E.

*Given by the Artist.*

Proofs (39) of Wood Engravings. by T. Sturge Moore. illustrating Poems from Wordsworth. etc.

*Given by the Artist.*

Japanese Colour-print Fan-mounts (40). by Kyōsai, Zeshin, Giokusho. and other artists.

Japanese print from stone, by Zennugaku.

*Given by Arthur Morrison, Esq.*

Fragments (3) of Lining-paper with a pattern of figures, flowers, trees. etc., and the Arms of the Haberdashers' Co.

*Given by Colonel H. H. Molliner.*

A pair of Japanese Painted Screens.

*Given by Captain Stewart F. Newcombe, R.E.  
(representing the family of the late Mrs. Newcombe).*

Series of specimens of Posters. Lettering, and Wood Engraving, issued by the Arden Press.

*Given by B. H. Newdigate, Esq.*

Panel of Elizabethan wall-paper.

*Given by Mrs. Noble.*

Original drawings (10: and one, a copy). by Sir R. Smirke. of the old General Post Office Buildings, St. Martin's-le-Grand.

*Given by H.M. Office of Works.*

Fragment of Wall-paper (second half of the 16th centy.) and specimens (3) of early Victorian Wall-paper from the old Monastery House, Turret Lane, Ipswich.

*Given by T. Parkington, Esq., Junr.*

Proof of an original etching. by C. Maresco Pearce.

*Given by the Artist.*

Original Etchings (4), and the original drawing for, and a proof of, the lithograph, "The Woolworth Building, New York," by Joseph Pennell.

*Given by the Artist.*

Measured drawing of Bodiam Castle, Sussex (2 plans on one sheet). by J. Tavenor Perry.

Drawings (6) of Italian Architecture. Decoration. etc., by T. Hayter Lewis.

Engraved view of the Library of the Royal Botanic Garden, Chelsea, by B. Cole.

"The Magazine of Architecture, Perspective and Sculpture: In Five Parts . . . by Edward Oakley," 1730.

*Given by J. Tavenor Perry, Esq.*

Original drawing, "Sheep-washing," by Benjamin West, P.R.A.

*Given by Henry J. Pfungst, Esq., F.S.A.*

Original Etchings (2), by Lawrence B. Phillips, A.R.E.

*Given by the Artist.*

Series of Posters issued by the Underground London Electric Railway Company.

*Given by Frank Pick, Esq.*

Original Lithographs (3), by G. Spencer Pryse.

*Given by the Artist.*

Original Drawings (4) for illustration to "Punch," by L. Raven-Hill.

*Given by the Artist.*

Specimens (69) of wall-papers; late 18th and 19th centy.

*Given by A. Reynell, Esq.*

Proof of an original etching, by William P. Robins.

*Given by the Artist.*

Proofs (12) of original etchings, by the late Sir J. C. Robinson C.B., F.S.A., R.E.

*Given by the Artist.*

Original Etching, by Otto Schneider.

*Given by the Artist.*

Proofs (4) of original Etchings and Aquatints, by Hubert Schroder, A.R.E.

*Given by the Artist.*

Yuan hanging-picture of Sages and Deer; drawn with a hot needle upon silk.

*Given by Sir L. A. Selby-Bigge, K.C.B.*

Working proof of the lithograph, "The New Bay of Baiae," by Joseph Pennell.

*Given by the Senefelder Club.*

Plates (46) of Architecture, etc., from the "Monographie de la Cathédrale de Chartres." 1836.

*Given by Mrs. Norman Shaw.*

"Das Grabmal Paulus III. in St. Peter in Rome. von Ernst Steinmann." 1912.

*Given by Professor E. Steinmann.*

Chinese drawing, on silk, in monochrome. 18th century.

Proof of original Etching, by Mortimer Menpes, R.E.

Pen drawing for illustration, by J. Walter West.

Proof of the wood-cut, "Queen Victoria's Coachman," by William Nicholson.

*Given by Lady Stern.*

Original drawing for illustration, by J. W. T. Manuel.

*Given by John A. Stock, Esq.*

"The Great Painter-Etchers from Rembrandt to Whistler," by Malcolm C. Salaman.

*Given by the Editor of "The Studio."*

Piece of early 19th century English wall-paper from "The Ostrich Hotel," Castleacre, Swaffham, Norfolk.

*Given by T. Taylor, Esq.*



#### 40 *Acquisitions, Dept. of Engraving, Illustration and Design.*

Studies (13) of female heads for decorative panels, and a portrait study of E. W. Godwin, F.S.A., by F. Smallfield.

Specimens (60) of wall and ceiling papers designed by Sydney Vacher, William Morris, etc.

Original Etchings (11), by Sydney Vacher: and three drawings of London scenes by an unknown artist.

*Given by Sydney Vacher, Esq.*

Photo-engraving of a drawing of High Street, Oxford, by E. H. New.

*Given by Aymer Vallance, Esq., F.S.A.*

Designs for Domestic Architecture. Wall-papers. Furniture. Metal-work. Stained-glass, etc., by C. F. A. Voysey. 50 sheets.

*Given by the Artist.*

Title to a portfolio of "Sketches upon stone by Members of the Hogarth Club," 1874.

*Given by Mrs. T. R. Way.*

Collection of 58 measured drawings and sketches of Italian Architecture: 148 engravings and etchings; and a set of 16 Japanese stencils.

*Given by Bernard H. Webb, Esq.*

Proofs (15) of Wood Engravings, by H. George Webb.

*Given by the Artist.*

Studies (7) in water-colour, by the late Charles Henry Woodman.

*Given by the Artist's daughters.*

Sketch-books (2) of pencil drawings, by the late Charles Edward Woodman.

*Given by the Artist's sisters.*

#### PHÉNÉ SPIERS COLLECTION OF DRAWINGS OF ARCHITECTURE.

Original drawings (27 sheets) for the illustrations to "Pompeian Decoration" by R. A. Briggs, F.R.I.B.A.; and two pencil studies.

*Given by the Artist.*

Measured drawings (44 sheets) of English Abbeys, etc.; and sketches of Cathedrals, Churches, and other buildings in France, Belgium, Italy etc., by Walter J. N. Millard, A.R.I.B.A.

*Given by the Artist.*

Measured drawings (8) of Ashburnham House, Westminster, and its precincts, by Harry Sierr, F.R.I.B.A.

*Given by the Artist.*

Plan of the Louvre and the Tuileries, Paris, by R. Phéné Spiers, F.R.I.B.A., F.S.A.

*Given by the Artist.*

#### (b) BEQUEST.

Design for a Shield, representing the Four Seasons, by the late John Leighton, F.S.A.

*Bequeathed by the Artist.*

#### (c) PRINCIPAL PURCHASES.

##### ENGRAVING.

Lithographs (29) by A. Legros, etc. (73*l.* 16*s.*)

Working-proofs (13) of Colour-prints by T. F. Simon, A.R.E.

Etchings (19) by R. Earlom, after Claude.

"The First Italian Portfolio." A set of 10 Original Etchings by Anthony R. Barker.

"Sketches upon Stone by Members of the Hogarth Club, 1874."

# ILLUSTRATION.

- Series of Persian miniatures (13) and specimens (25) of illuminated calligraphy. (60*l.*)  
 Studies (12) for "Dalziels' Arabian Nights' Entertainments," 1865, by A. Boyd Houghton.  
 Pen Drawing, "In Macclesfield," by F. L. Emanuel.  
 Note-book of an English Architect (c. 1650-1675) containing drawings to scale illustrating the various Orders of Architecture.

# DESIGN.

- Replicas (11) of Drawings of Stained-glass at Canterbury, Rouen, Chartres, etc., by L. B. Saint. (80*l.* 12*s.* 6*d.*)  
 Collection of Engraved original designs (224) for Ornament by French and German Masters of the 16th-18th centuries. (78*l.* 18*s.* 9*d.*)  
 Examples (101) of Engraved original designs for Goldsmiths' work, Jewellery and Furniture, by French and German Masters of the 16th-18th centuries. (56*l.* 0*s.* 5*d.*)  
 Engraved Designs (6) for Cups, by Paul Flindt and Anonymous artists of the Nuremberg School. 16th century. (50*l.*)  
 Drawings (24) of Wrought Iron Gates, by J. Starkie Gardner.  
 "Livre de Fleurs, Feuilles et Oyseaux inventé . . . par Guillaume Toulouse." 1656.  
 Original drawings (74) for "A New Book of Architecture containing Designs of Buildings and Ornaments by James Gibbs."  
 Designs (122) for printed fabrics, Paisley and Norwich shawls (1813-27).  
 A brass-founders' catalogue of furniture fittings of every kind. c. 1785.

# JAPANESE AND CHINESE PRINTS AND DRAWINGS.

- Japanese woodcuts (11) by Moronobu: Koreans exhibiting their skill in horsemanship before Intokwan, the Korean Ambassador.  
 Japanese Fan Designs by Hokusai (10), Hiroshige II. (2), Sadahide, Kunisada, Bunchō and Shunshō; and an anonymous artist.  
 Landscapes, Flower and Bird subjects by Hiroshige I. (4), Jakuchu (3), Kunisada, Koryusai (1 volume).  
 Chinese Wall-papers. Early 18th century. 4 panels.

# IV.—LIBRARY.

The following statement shows the total number of additions to the Library collections during the year :—

How acquired.	Manuscripts.	Printed books.	Photographs.	Bookbindings.
By gift.	1*	1,482	478	—
By purchase.	4	2,247†	1,185‡	3§

\* One manuscript was also received by transfer from the Museum Registry and one from the Exchequer and Audit Office.

† In addition, 67 official publications were received from H.M. Stationery Office.

‡ In addition, the following photographs were also received:—From official negatives, 1,485; from negatives lent (*see* p. 60), 48; from the Library or other Museum Departments, 186; and 124 were supplied in accordance with the regulations for photographing Museum objects.

§ And a collection of 77 bookbinders' finishing tools.

1,297 volumes were bound or re-bound in the course of the year.

The following were the more important accessions:—

(1) BOOKS.

(a) GIFTS.

ACORN (The): an illustrated quarterly magazine devoted to literature and art. 2 vols. (9 × 7) London, 1905-6.

*Given by H. G. Webb, Esq.*

ALEXANDRIA: *Museum*.—Catalogue général des antiquités égyptiennes (Musée d'Alexandrie). BRECCIA (Ed.) Nos. 1-624. La necropoli di Sciatbi. (14 × 10) Cairo, 1912.

*Given by Captain H. G. Lyons, D.Sc., F.R.S.*

ANDREWS, William Frampton.—The history of Hertford castle. (9 × 6) Hertford, 1912.

*Given by H. C. Andrews, Esq.*

ATHENS: *Écoles françaises d'Athènes et de Rome*.—GREENIER, A. Bologne villanovienne et étrusque, VIII<sup>e</sup>-IV<sup>e</sup> siècles avant notre ère. (9 × 6) Paris, 1912.

— LEROUX, G. Les origines de l'édifice hypostyle en Grèce, en Orient et chez les Romains. (9 × 6) Paris, 1913.

*Given by the Ecoles françaises d'Athènes et de Rome.*

BACON, Francis. *Viscount St. Albans*.—Bacon's essays. Sydney edition. (12 × 8) London (privately printed), 1912.

*Given by Sydney Humphries, Esq.*

BAGGALLAY, Alfred.—The origin and history of domestic silver and plate, iv. The salt-cellar and its uses. (9 × 6) Dulwich (1913).

*Given by Alfred Baggallay, Esq.*

BARNARD CASTLE: *Bowes Museum*.—Handbook. (9 × 6) Carlisle, 1913.

*Given by the Curator of the Bowes Museum, Barnard Castle.*

BÉGULE, Lucien.—Le Mont-Cassin et ses travaux d'art. (11 × 8) Lyons, 1908.

— L'abbaye de Fontenay et l'architecture cistercienne. (13 × 10) Lyon, 1912.

— and BERTAUX, Émile. Les chapiteaux byzantins à figures d'animaux, à propos de quatre chapiteaux découverts à Lyon (9 × 6) Caen, 1911.

*Given by Monsieur Lucien Bégule.*

BESANÇON: *Museums*.—Catalogue des peintures, dessins et sculptures. 7 ed. Par A. Castan. (7 × 4) Besançon, 1886.

*Given by the Musée des Beaux-Arts, Besançon.*

BESSELIÈVRE, —.—Catalogues des étoffes européennes et orientales . . . appartenant à M.B. 3<sup>e</sup> et 4<sup>e</sup> ventes. (11 × 7) Paris, 1912.

*Given by Monsieur V. Legrand.*

BLACK, Charles E. Drummond.—An India Museum as a memorial of His Late Majesty, King Edward VII. [With an inserted: Design for the proposed India Museum in London. By R. F. Chisholm.] (10 × 6) Woking, 1910.

*Given by Robert F. Chisholm, Esq.*

BLAKE, William.—The prophetic books: Jerusalem. (10 × 8) London, 1904.—The prophetic books: Milton. (10 × 8) London, 1907.

*Given by Richard C. Jackson, Esq.*

— William Blake's illustrations to Thornton's Pastorals of Virgil. . . .

Enlarged facsimiles in platinotype . . . by F. H. Evans. (12 × 10) London (privately printed), 1912.

*Given by Frederick H. Evans, Esq.*

BOTTIGER, John.—Gustaf Adolfs konstkåp i Upsala; vagledning för besökande. (8 × 5) Stockholm, 1912.

*Given by the University Library, Upsala.*

BOULOGNE-SUR-MER: *Musées Communaux*.—Guide to the general and industrial museums of Boulogne-sur-Mer. (9 × 5) Boulogne-sur-Mer, 1899.

*Given by the Boulogne Museum.*

BRISING, Harald.—Quinten Matsys: essai sur l'origine de l'italianisme dans l'art des Pays-Bas. (10 × 7) Upsala, 1909.

*Given by the University Library, Upsala.*

BRUSSELS: Exhibition, 1910.—Section française. [Reports of 13 classes.] 9 vols. (11 × 7) Paris, 1910-13.

— Conférence faite par M. Chapsal, Commissaire général du Gouvernement français à l'Exposition. (10 × 6) (Paris), 1910.

*Given by the Commissaire général de la République Française.*

BRYDEN, Robert.—Edinburgh etchings. (15 × 11) n.p., 1913.

*Given by Robert Bryden, Esq., R.E.*

BUCCLEUCH and QUEENSBERRY, William Henry Walter Montagu-Douglas-Scott, *Duke of*.—Catalogue of the pictures at Dalkeith House. (11 × 9) Privately printed, 1911.

*Given by the Duke of Buccleuch and Queensberry, K.G., K.T.*

BUCKLEY, Francis.—Old London drinking glasses. (13 × 10) Edinburgh, 1913.

*Given by Francis Buckley, Esq.*

BUDA PEST: *Hungarian Museum of Decorative Arts*.—Az Orsz. Magyar Iparművészeti Múzeum és iskola könyvtárának címjegyzéke. [Catalogue of the Library of the Museum and School of Decorative Arts.] (10 × 7) Budapest, 1913.

*Given by the Hungarian Museum of Decorative Arts, Buda Pest.*

BUENOS AYRES: Exhibition, 1910.—Expositions internationales de Buenos-Aires, 1910. Rapport du Commissaire général du gouvernement de la République [of France]. (11 × 7) Paris, 1912.

*Given by the Commissaire général de la République Française.*

BUSHELL, Stephen Wootten.—Catalogue of the Morgan collection of Chinese porcelains, vol. II. (10 × 6) New York (privately printed), 1911.

*Given by the late J. Pierpont Morgan, Esq.*

C., A. K.—The dance of Siva. 16 pp. (10 × 7) Madras, 1912.

*Given by Dr. A. K. Coomaraswamy.*

CAIRO. Musée des Antiquités égyptiennes.—Catalogue général. (14 × 10) Cairo, 1912.

MORET, A. Nos. 41,001-41,014. Sarcophages de l'époque bubastite à l'époque sarte. Vol. I.

GAUTHIER, H. 41,042-41,048. Cercueils anthropoïdes des prêtres de Montou. 2 vols.

REISNER, G. A. Nos. 4798-4976 and 5034-5200. Models of ships and boats. (14 × 10) Cairo, 1912.

BISSING, F. W. von. Tongefasse. Part I. (14 × 10) Vienna, 1913.

*Given by Capt. H. G. Lyons, D.Sc., F.R.S.*

CAMARASA. —. Marquis of.—La autenticidad del Jánrigui de la Real Academia de la Lengua y la Lógica elemental. (10 × 7) Madrid, 1912.

*Given by F. Canali, Esq.*

CHICAGO: *Field Museum of Natural History*.—COLE, F. C. Chinese pottery in the Philippines. (10 × 6) Chicago, U.S.A., 1912.

— LAUFER, B. Notes on turquois in the East. (10 × 6) Chicago, U.S.A., 1913.

*Given by the Field Museum of Natural History, Chicago.*

CHRISTIANIA: Kunstindustrimuseet [Bibliothek].—Bøger for Haandværkere. 4 vols. (9 × 6, etc.) Christiania. 1907-12.

—Æstetik og kunsthistorie: arkitektur, billedhuggerkunst, maleri. (9 × 6) Christiania. 1912.

*Given by the Kunstindustrimuseet, Christiania.*

COLE, Sir Henry.—[Newspaper cuttings collected by Sir Henry Cole during the years 1864-78, relating chiefly to his activities and interests.] 2 vols. (12 × 9) (London). 1864-78. [Also 13 other works in 17 vols., and 2 maps.]

*Given by Alan S. Cole, Esq., C.B.*

COLLIJN, Isak.—Bokhistoriska uppsatser. 9 pts. (12 × 9) Stockholm. 1905-08.

—Ettbladstryck från femtonde århundradet: bidrag till det äldre boktryckets historia. 2 series, text and plates. (12 × 8 and 19 × 13) Stockholm. 1905-12.

—Boktryckerikonstens uppfinning och guldålder. (9 × 6) Göteborg. 1911.

*Given by the University Library, Upsala.*

COOK, Albert Stanburrough.—The date of the Ruthwell and Bewcastle crosses. (10 × 6) New Haven. 1912.

—The Bewcastle cross. (9 × 6) New Haven. 1913.

*Given by Prof. Albert S. Cook*

COOMARASWAMY, Ananda K.—Mughal portraiture. (13 × 9) Leipzig. 1912.

—On Indian art in China. (10 × 6) Calcutta. 1912.

—Rajput cartoons: a criticism after Nietzsche. (10 × 7) London. 1912.

—Rajput painting. (12 × 8) Berlin. 1912.

—The purpose of art. (10 × 7) London. 1913.

*Given by Dr. A. K. Coomaraswamy.*

CURMAN, Sigurd.—Bidrag till kännedomen om cistercienserordens byggnadskonst i kyrkoplanen. (11 × 8) Stockholm. 1912.

*Given by the University Library, Upsala.*

DACIER, Emile.—Collection Jacques Doucet. Catalogue. 3 vols. (13 × 10) Paris. 1912.

*Given by Monsieur Jacques Doucet*

DES MAREZ, G.—L'hôtel de ville de Bruxelles. (8 × 5) (Brussels) 1910.

*Given by B. S. Long, Esq.*

DEMARIAL, André.—Chronique de l'orfèvrerie et de l'émaillerie anciennes de Limoges en 1912. (10 × 6) Limoges. 1913.

*Given by Monsieur A. Demarial.*

DESTOUCHES, Ernst von.—Geschichte des Historischen Museums und der Maillinger Sammlung der Stadt München. (9 × 6) Munich. 1894.

—Münchens Stadtarchiv und Stadtchronik. (10 × 6) Munich. 1908.

*Given by Herr E. von Destouches.*

DEVEAUX, Paul.—Les faïences d'Apres. 4<sup>e</sup>. Paris. 1908. [Also Troude: Choix de modèles de la Manufacture nationale de porcelaines de Sèvres; and 49 sale catalogues.]

*Given by Monsieur A. Bichet.*

DORR, Robert.—[9 pamphlets, relating principally to the art collections in Elbing.] 1893-1913.

*Given by Prof. Robert Dorr.*

DULWICH: College Picture Gallery.—Catalogue of the pictures in the Gallery of Alleyn's College of God's Gift at Dulwich. 4 ed. (10 × 7) Dulwich. 1905.

*Given by the Dulwich College Gallery.*

EGYPT: *Service des Antiquités*.—Rapport sur la marche du Service des Antiquités de 1899 à 1900. (11 × 7) Cairo, 1912.

— Les temples immergés de la Nubie. (14 × 10) Cairo, 1912.

GAUTHIER, H. Le temple de Ouadi es-Seboua. 2 vols.

MASPERO, G. C. C. Documents. Part 1.

*Given by Capt. H. G. Lyons, D.Sc., F.R.S.*

— *Survey Department*.—The archaeological survey of Nubia: reports 1907–1908. 4 vols. (15 × 11) Cairo, 1910.

*Given by the Director-General of Archaeology, Survey Department, Egypt.*

ELLIS, Hubert Dynes.—The wodewose in East Anglian church decoration. (9 × 6) (Ipswich), 1912.

*Given by H. D. Ellis, Esq.*

EMMOTT, J. T.—Guide to Blenheim and Woodstock. (6 × 5) Oxford, n.d.

*Given by H. Clifford-Smith, Esq., F.S.A.*

FALKE, Otto von.—Der Mainzer Goldschmuck der Kaiserin Gisela. (15 × 12) Berlin, 1913.

*Given by Prof. Dr. Otto Ritter von Falke.*

FARQUHAR, Helen.—Portraiture of our Stuart monarchs on their coins and medals. IV. Willam III. (10 × 7) London, 1912.

*Given by Miss Helen Farquhar.*

FERRARI, Filippo.—L'oreficeria in Aquila. (10 × 7) Guardiaagrele, 1906.

— L'arte in Santa Maria Maggiore di Guardiaagrele. (10 × 7) Guardiaagrele, 1912.

*Given by S. J. A. Churchill, Esq., M.V.O.*

FITZ-COOK, Henry.—On the graphotype, a process for producing, from drawings, blocks for surface printing. [Excerpt from the Journal of the Society of Arts, XIV., with other material relating to the graphotype process.] (10 × 7) London, 1865.

*Given by R. B. Prosser, Esq.*

FREIBERG: *König Albert Museum*.—Führer durch die Sammlung für Altertum, Kunst und Volkskunde des Freiburger Altertumsvereins im König-Albert-Museum. (9 × 6) Freiberg, 1906.

*Given by Herr R. Sachsse.*

FRÖLÉN, Hugo F.—Nordens befasta rundkyrkor. 2 vols. (11 × 8) Stockholm, 1911.

*Given by the University Library, Upsala.*

GEHR, Max von.—Hugelgraber im Illertal bei Tannheim. (12 × 9) Esslingena N., 1910.

*Given by R. B. Graves, Esq.*

GETZ, John.—The Woodward collection of jades and other hard stones. (10 × 7) Privately printed (New York), 1913.

*Given by R. B. Woodward, Esq.*

GILES, Herbert Allen.—Adversaria Sinica. No. 10. (10 × 7) Shanghai, 1913.

*Given by Herbert A. Giles, Esq.*

GRANBERG, Olof.—Kejsar Rudolf II: s konstkammare och dess svenska öden, och om uppkomsten af Drottning Kristinas Tafvelgalleri i Rom och dess skingrande. (11 × 9) Stockholm, 1902.

*Given by the University Library, Upsala.*

GREEN'S useful knowledge for little children. (7 × 4) London, n.d.

*Given by W. J. Godfrey, Esq.*

GREENWICH: Antiquarian Society.—Transactions, . . . with abstract of proceedings, papers, rules, list of members, etc., for 1905–11. (9 × 6) London, 1907–12.

*Given by the Greenwich Antiquarian Society*

GRIFFIN, H. Hewitt.—Sports management (1913), including . . . a special article on timing, clocks, clockers and clocking. (7 × 5) Putney. 1913.

*Given by H. Hewitt Griffin, Esq.*

HAHR, August.—Några nya synpunkter på den äldre grekiska skulpturens människoframställning: en konstkritisk studie. (9 × 6) Upsala. 1908.  
— Per Krafft d. A. och hans verksamhet i Sverige. (8 × 5) Stockholm. 1898.

*Given by the University Library, Upsala.*

HALES, Samuel.—An hour's literary ramble, starting from the little book shop called "The Ben Jonson Head" kept by S. H. 2 ed. (7 × 4) London, 1911.

*Given by Samuel Hales, Esq.*

HALLENDORFF, Carl.—Minnesskrift, på 250 årsdagen af freden i Roskilde. Karl X Gustaf på Sjælland, 1658. (11 × 5) Stockholm, 1908.

*Given by the University Library, Upsala.*

HARGROVE, Ethel C. The charm of Copenhagen. 2 ed. (8 × 5) London. 1911.

— Silhouettes of Sweden. (8 × 5) London. 1913.

— Wanderings in the Isle of Wight (7 × 5) London. 1913.

*Given by Miss Ethel C. Hargrove.*

HAYDEN, Arthur.—Chats on cottage and farmhouse furniture. (8 × 6) London. 1912.

*Given by Hugh Phillips, Esq.*

HENDERSON, Arthur Edward.—The Cæsus (VIth century B.C.) temple of Artemis (Diana) at Ephesus. 20 pp. (11 × 9) London. 1908.

*Given by A. E. Henderson Esq., R.B.A.*

HILDBURGH, W. L.—Further notes on Spanish amulets. (9 × 6) London. 1913.

*Given by Dr. W. L. Hildburgh.*

HILL, George Francis.—Greek coins acquired by the British Museum, 1911–1912. (9 × 6) London. 1913.

*Given by G. F. Hill, Esq., M.A., F.S.A.*

HILL, William Burrough.—"A lost art." Collection of sand pictures by "Zobel," sand picture painter to King George III. [the property of W. B. H.]: inventory. (9 × 4) Southampton. 1913.

*Given by W. B. Hill, Esq.*

HOBSON, Robert L. and BRACKETT, Oliver.—Catalogue of porcelain, furniture, and other works of art, in the collection of Lady Wantage, at 2 Carlton Gardens, London, Lockinge House, Berks., and Overstone Park, Northants. 4to. Enfield (privately printed). 1912.

*Given by Lady Wantage.*

HOE, Robert.—Catalogue of the library of Robert Hoe. Vols. II.–IV. (10 × 6) New York. 1912.

*Given by Bernard Quaritch, Esq.*

INADA, Hogitarō.—A descriptive catalogue of a collection of Chinese and Japanese "midzu-ire" (writers' water-vessels) formed by H. J. Pfungst. . . . With an introduction by A. J. Koop. (11 × 8) (Privately printed), 1912.

*Given by H. J. Pfungst, Esq., F.S.A.*

ITALY: *Ministero della Pubblica Istruzione*.—Gabinetto fotografico. Catalogo delle fotografie. (8 × 11) Rome, 1904.

Supplemento. (13 × 8) Rome, 1907.

*Given by S. J. A. Churchill, Esq., M.V.O.*

JACKSON, Richard Charles.—*Jackson's Church of England . . . Parish kalendar for 1897.* (27 × 20) Camberwell (1896).

— [Portrait of Dante Alighieri, reproduced from a wood-cut published at Venice, 1521. Drawing, with inscription, by R. C. J.] (13 × 8) London, 1900.

— *The millenary of Alfred.* 1901. Presented in memory of Queen Victoria by R. C. J. [Illustration of a tablet memorial to Alfred the Great, with inscription.] (12 × 8) (London), 1901.

— *Technical education: a letter to the London County Council School of the Arts and Crafts.* (8 × 5) London, 1902.

*Given by Richard C. Jackson, Esq.*

JOHNSON, Rev. Theodore.—*The history of Bodiam, its ancient manor, church, and castle.* (8 × 5) Hastings, 1913.

*Given by the Rev. Theodore Johnson.*

JOLY, Henri L.—*Note sur le manuscrit "Toban Shinpin Zukan" de la bibliothèque de Nordenskiöld.* (11 × 7) Paris, 1912.

*Given by Henry L. Joly, Esq.*

JONES, W. H.—*A quaint corner in old Norwich: Samson and Hercules, and Augustine Steward's houses: annals and reminiscences from the fifteenth to the nineteenth centuries.* (7 × 5) Norwich, 1900.

*Given by H. Clifford Smith, Esq., F.S.A.*

KEITH, James Blaikie, Major.—*The Indian problem in relation to Indian art and architecture.* (10 × 6) Calcutta, 1913.

*Given by Major J. B. Keith.*

KLAUSENBURG: *Erdélyi-régi Magyar Közművelődési Egyesület.*—Az E. M. K. E. megalapítása és negyedszázados működése, 1885–1910. [The E. M. K. E. record of a quarter century's work, 1885–1910.] (12 × 9) Klausenburg, 1910.

— Az E. M. K. E. negyedszázados örmünnepeinek s a kapesolatos Kolozsvári orsz. közmívelődési kongresszusnak: leírása. [The E. M. K. E. quarter century's celebrations, together with the Klausenburg Mutual Improvement Congress: description.] (12 × 9) Klausenburg, 1912.

*Given by the E. M. K. E., Klausenburg.*

KNIGHT, William.—*The glamour of Oxford: descriptive passages in verse and prose by various writers.* (8 × 5) Oxford, 1911.

*Given by Richard C. Jackson, Esq.*

LEMAN, Henri.—*Collection Sigismond Bardac: fauences italiennes du XV<sup>e</sup> siècle, objets de haute curiosité, moyen âge et renaissance.* (13 × 10) Paris, 1913.

*Given by Monsieur Arnold Seligmann.*

LEMBERG: *Miejskie Muzeum Przemysłowy.*—*Sprawozdanie dyrekcyi Miejskiego Muzeum Przemysłowego we Lwowie za rok 1911.* [Report of the directors of the Lemberg Museum of Art and Manufactures, for the the year 1911.] (11 × 7) Lemberg, 1912.

*Given by the Miejskie Muzeum Przemysłowy, Lemberg.*

LEYDEN: *Rijks Ethnographisch Museum.*—MARQUART, J. *Die Benin-Sammlung des Reichsmuseums für Völkerkunde in Leiden.* (13 × 10) Leyden, 1913.

*Given by the Minister of the Interior, Holland.*

LOMAZZO, Giovanni Paolo.—*Trattato dell'arte della pittura, scultura ed architettura.* 3 vols. (9 × 6) Rome, 1844.

*Given by Monsieur H. de Rossi.*

LONDON: *Archæological Institute of Great Britain and Ireland.*—*Catalogue of the Scandinavian exhibition of antiquities and other objects, collected by A. H. Cocks.* 2 ed. (9 × 5) London, 1891.

*Given by Alfred H. Cocks, Esq.*

— *Souvenir: Exeter meeting.* 1913. (10 × 7) n.p., 1913.

*Given by H. Lloyd Parry, Esq.*



LONDON: *British Museum*.—Catalogue of books and prints, duplicates of the British Museum, comprising a series of the graphic art, from the year 1466 down to the commencement of last century, etc. Sale, 8–11 May 1811. (9 × 5) London, 1811.

*Given by the Royal Library, Windsor Castle.*

LONDON: *British Museum* [*Printed Books*].—A guide to the exhibition in the King's Library, illustrating the history of printing, music printing, and bookbinding (9 × 5) London, 1913.

LONDON: *British Museum* [*Prints and Drawings*].—Admonitions of the instructress in the palace. A painting by Ku K'ai-chih. Text by L. Binyon. (10 × 7) Chromo-xylogr. roll. (10 × 181) London, 1912.

— Forty drawings of Roman scenes by British artists (1715–1850), from originals in the British Museum. Prepared for the Commemorative Exhibition at Rome, 1911. (15 × 11) London, 1911.

— Reproduction of prints in the British Museum. Third series, VI. Specimens of etching by Rembrandt, Livens, and Bol, 1630–1680. (20 × 15) London, 1912.

— Reproduction of prints in the British Museum. Third series, VII. Specimens of etching by the later Dutch masters, 1640–1700. (20 × 15) London, 1913.

*Given by the Trustees of the British Museum.*

LONDON: *Burlington Fine Arts Club*.—Catalogue of a collection of pictures, drawings, etc., of the French school of the eighteenth century. (12 × 9) London, 1913.

*Given by the Burlington Fine Arts Club.*

LONDON: *Corporation*.—Calendar of letter-books preserved . . . at the Guildhall. Letter-book L. (10 × 6) London, 1912.

*Given by the Corporation of the City of London.*

LONDON: *Franco-British Exhibition*, 1908.—Section française. Rapport, . . . Classes 76 à 79. (11 × 8) Paris (1913).

*Given by the Commissaire général de la République Française.*

LONDON: *Honourable Artillery Company*.—Catalogue of the armour, weapons, uniforms, portraits, prints, and other objects of interest in the armoury house of the . . . Company. (9 × 5) London, 1911.

*Given by the Honourable Artillery Company.*

LONDON: *Metropolitan Water Board*.—Chingford Reservoir. Inauguration by His Majesty King George the Fifth, accompanied by Her Majesty the Queen. (12 × 9) London, 1913.

*Given by the Metropolitan Water Board.*

LONDON: *Polytechnic School of Printing*.—Polytechnic Typografia: letterpress designs, trichromatic and half-tone printing, executed by the students of the classes. Vois. XIII–XIX. (13 × 10) London, 1905–12.

*Given by the Director, Polytechnic Education Department.*

LONDON: *Printsellers' Association*.—An alphabetical list of engravings declared at the office of the Printsellers' Association. . . . from 1892 to 1911 inclusive. (12 × 9) London, 1912.

Index of painter, and engravers. 1912.

*Given by the Incorporated Printsellers' Association.*

LONDON ARGUS (The): a weekly journal and review of municipal life. Vol. XII., No. 296. (13 × 9) London, 1902.

*Given by Richard C. Jackson, Esq.*

LUTHGEN, G. E.—Der Tabak in Kunst und Kultur. Freunden und Gönnern der Firma Jos. Feinhals aus Anlass ihres 50-jährigen Bestehens gewidmet, Köln, 15 September 1911. (10 × 7) Cologne, 1911.

*Given by Herr J. Feinhals.*

MACDONALD, Greville.—The fairy tale in education. (10 × 6) London. 1913.

*Given by the Peasant Arts Fellowship.*

MACKAIL, John William.—William Morris and his circle: an address. (9 × 6) Manchester, 1909.

*Given by W. W. Watts, Esq., F.S.A.*

MADRAS: *Government*.—Illustrations of metalwork in brass and copper, mostly South Indian. (16 × 11) Madras, 1913.

*Given by the Secretary of State for India.*

MADRID: *Exposición diocesana del Centenario de Constantino*, 1913.—Catalogo. (9 × 5) Madrid, 1913.

*Given by the Conde de las Almenas.*

MAILLINGER, Joseph. — Bilder-Chronik der Koniglichen Haupt- und Residenzstadt Munchen. Verzeichniss einer Sammlung von Erzeugnissen der graphischen Künste . . . vom funfzehnten bis in das neunzehnte Jahrhundert. 4 vols. (9 × 6) Munich, 1876–86.

*Given by Herr A. von Destouches.*

MANCHESTER: *City Art Gallery*.—Catalogue of an exhibition of drawings and models for Hamlet, Macbeth, The Vikings, and other plays, by Edward Gordon Craig. (9 × 7) Manchester, 1912.

*Given by E. Gordon Craig, Esq.*

MANUSCRIPTS (English). GREAT BRITAIN AND IRELAND: *Treasury*. [Letter authorising the employment of] Mr. Pistrucci to form the medal, order'd by the Prince Regent, in commemoration of the Battle of Waterloo. Signed: Geo. Harrison. 2 ff. Fol. 1819.

*From the Exchequer and Audit Department.*

MANUSCRIPTS (English). Memorial to the Lord President of the Council as to a Students' Room at the South Kensington Museum (with 6 pages of signatures of artists, etc.). (17 × 12) 1875.

*From the Registry of the Museum.*

MANUSCRIPTS (English).—PERRY, J. T. *Speculum Dianæ*: some notes on the lake of Nemi. (8 × 7) 1904

*Given by John Tuvener Perry, Esq.*

MARQUET DE VASSELLOT, Jean J.—La conquête de la Toison d'or et les émailleurs limousins du XVI<sup>e</sup> siècle. (12 × 9) Paris, 1913.

— Une planche des grandes Heures de Vostre copiée par deux émailleurs limousins. (10 × 6) Besançon, 1913.

— Un portrait de Sultan par un émailleur limousin du XVII<sup>e</sup> siècle. (9 × 5) Paris, 1913.

*Given by Monsieur J. J. Marquet de Vasselot.*

MARTIN, F. R.—A history of oriental carpets before 1800. (26 × 20) Vienna, 1908.

*Given by the University Library, Upsala.*

MAYEUX, Albert. — Saint-Jean-le-Vieux à Perpignan. (9 × 6) Caen, 1913.

*Given by Monsieur Albert Mayeux.*

MEI SHUH YEH SHU. [Book of the arts and crafts. In Chinese.] 38 pts. in 10 vols. (8 × 5) [Shanghai, 1911.]

*Given by R. Gordon-Smith, Esq.*

MEYER, H. H. B.—Check list of references on city planning. (10 × 7) Indianapolis, 1912.

*Given by Miss Theodora Kimball.*

MILAN: *Exhibition, 1906* [France]. Section française. Rapport général. (11 × 7) Paris (1913).

*Given by the Comité français des Expositions à l'Étranger.*

MILLS, Weymer.—One hundred silhouette portraits selected from the collection of Francis Wellesley. (16 × 11) Oxford (privately printed), 1912

*Given by Francis Wellesley, Esq.*

MUNICH: *Historisches Stadt-Museum, Maillinger-Sammlung, etc.*—Historische Ausstellung der Stadt München, veranstaltet aus der Maillinger Sammlung. . . . Künstlerarbeiten aus der Regierungsperiode König Ludwigs I. von Bayern, 1825–1848. (8 × 5) Munich, 1913.

*Given by Herr E. von Destouches.*

NEUCHÂTEL: Musée des Beaux-Arts.—Catalogue. (7 × 4) Neuchâtel, 1910.

*Given by the Musée des Beaux-Arts, Neuchâtel.*

NEW YORK: *Grolier Club*.—Commercial bookbindings: an historical sketch, with some mention of an exhibition of drawings, covers, and books at the Grolier Club. . . . 1894. (7 × 4) New York, 1894.

—25 catalogues of exhibitions at the Grolier Club, 1893–1912. (7 × 4) New York, 1893–1912.

*Given by the Grolier Club, New York.*

NORDISK BOKTRYCKAREKONST: Skandinavisk tidskrift för de grafiska yrkena. Vols. VI–XIV. (11 × 8) Stockholm, 1905–13.

*Given by the University Library, Upsala.*

NYBLÖM, Carl Rupert.—Upsala universitets konstsamlingari: beskrifvande forteckning (10 × 6) Upsala, 1902.

*Given by the University Library, Upsala.*

OLRIK, Jørgen.—Gamle Jærnovne fra Tiden 1550–1800. Tyske og Norske Støbearbejder i Danmark. (12 × 9) Copenhagen, 1912.

*Given by Hr. J. Olrik.*

OTTAWA: *National Art Gallery of Canada*.—Catalogue of paintings, drawings, etchings and sculpture. (9 × 6) Ottawa, 1913.

*Given by the National Art Gallery of Ottawa, Canada.*

PARIS. *Bibliothèque d'Art et d'Archéologie*.—Les artistes décorateurs du bois: répertoire alphabétique des ébénistes, menuisiers, sculpteurs, doreurs sur bois, etc., ayant travaillé en France aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles. Par H. Vial, A. Marcel, et A. Girodier. Vol. 1. 4to. Paris, 1912.

*Given by Monsieur J. Doucet.*

PARIS. *Commission des Monuments historiques (Archives)*.—Catalogue des relevés, dessins et aquarelles. Dressé par A. Perrault-Dabot. (10 × 6) Paris, 1899.

*Given by M. le Sous-Secrétaire d'État des Beaux-Arts.*

PARIS. *Galerie J. Seligman*.—Croix-rouge français. Exposition d'objets d'art du moyen âge et de la renaissance. Catalogue officiel. (8 × 5) Paris, 1913.

*Given by Monsieur J. Seligman.*

PATCH, John D. H.—Guide to the parish church of S. Thomas the Apostle. Winchelsea 6 ed. (5 × 4) Rye, 1910

*Given by H. Clifford Smith, Esq., F.S.A.*

PERRY, John Tavenor.—The mediæval campanili of Rome. (11 × 7) London, 1898.

*Given by John Tavenor Perry, Esq.*

PETRELLI, T. J., and LAGRELIUS, A.—Narvatroföer i statens trofösamling. (12 × 9) Upsala, 1907.

Tillagg. Ryska gardesfanor. 1907.

*Given by the University Library, Upsala.*

PHOLIEN, Florent.—Notes sur les faïences liégeoises. (10 × 6) Liège, 1908.

—Principaux caractères des anciennes faïences liégeoises (1767–1811). (10 × 6) Liège, 1909.

—Verrerie liégeoise: gourde du XVIII<sup>e</sup> siècle. (10 × 6) Liège, 1912.

*Given by Monsieur F. Pholien.*

PLEYTE, C. M.—De inlandsche nijverheid in West-Java als sociaal-ethnologisch verschijnsel. 2nd part. (11 × 7) Batavia, 1912.

*Given by the Department of the Colonies, Holland.*

POPE, Alexander.—The Rape of the Lock: an heroi-comical poem. (9 × 6) London (printed and bound by students at the L.C.C. Central School of Arts and Crafts), 1912.

*Given by the L.C.C. Central School of Arts and Crafts.*

PORTUGAL: *Ministerio do Fomento*.—Boletim do trabalho industrial, 66. Contribuição para estudo das casas para operarios. (10 × 6) Lisbon, 1912.

*Given by the Direcção geral do Commercio e Industria, Portugal.*

PRAY, James Sturgis, and KIMBALL, Theodora.—A city-planning classification: preliminary outline. (10 × 7) Cambridge, Massachusetts, 1913.

*Given by Miss T. Kimball.*

QUINTERO DE ATAURI, Pelayo, and DE LAS BARRAS DE ARAGÓN, Francisco.—Necrópolis fenicia de Cádiz, y algunas medidas é índices de los esqueletos hallados en sus sepulturas. (10 × 7) Cadiz, 1913.

*Given by Don Pelayo Quintero de Auri.*

REINACH, Adolphe J.—La base aux trophées de Délos, et les monnaies de Philippe Andriskos. (10 × 7) Athens, 1913.

*Given by Monsieur A. J. Reinach.*

RENTON, Richard.—John Forster and his friendships. (9 × 6) London, 1912.

*Given by Richard Renton, Esq.*

RICHARDSON, William.—Richardson's catalogue. . . . English and foreign portraits, topography, and historical prints. . . . drawings, books, . . . with the prices affixed to each. 4to. London, 1791.

*Given by the Royal Library, Windsor Castle.*

ROBERTS, William.—Sir Joshua Reynolds's portrait of the Hon. Mrs. Watson. 4to. London, 1913.

*Given by W. Roberts, Esq.*

RIPA, Cesare.—Della più che novissima iconologia. 2 vols. in 1. 8vo. Padua, 1630.

*Given by Sig. H. de Rossi.*

ROME: *Exhibition*. 1911.—British historical and archaeological section. (12 × 9) London (1913).

*Given by Sir Isidore Spielmann, C.M.G., Hon. Director of the Exhibitions Branch, Board of Trade.*

SAMPSON, John.—Sampson's handbook for the city of York. [15 ed.] (7 × 5) York, 1906.

*Given by H. Clifford Smith, Esq., F.S.A.*

SCHWEIKER, Wilhelm Jakob.—Schubart-Museum: Aalener Kunst- und Altertums-Sammlung. Katalog, verbunden mit einem Führer durch Stadt und Gegend. (9 × 5) Aalen, 1907.

*Given by the Oberbürgermeister of Aalen.*

SEDDON, John Pollard, and LAMB, Edward B.—Imperial monumental halls and towers at Westminster. (16 × 12) London, 1904.

*Given by Richard C. Jackson, Esq.*

SMITH-MASTERS, Rev. John Ernest.—St. Michael's Church, Stewkley, Bucks. History of the church. (9 × 6) Leighton Buzzard (printed), 1908.

*Given by the Rev. J. E. Smith-Masters.*

SPIELMANN, Marion Harry.—"The angels appearing to the shepherds." by Velazquez: a critical study. (10 × 8) London, 1913.

*Given by M. H. Spielmann, Esq., F.S.A.*

STEINMANN, Ernst.—Das Grabmal Paulus III. in St. Peter in Rom. 4to. Rome, 1912.

*Given by Herr E. Steinmann.*

STOCKHOLM: *Arkitekturminnesforeningen*.—Svenska arkitektur: uppmätningar af äldre svenska byggnadsverk. Pts. 1 and 2. (15 × 11) Stockholm, 1910.

STOCKHOLM: *Exhibitions*, 1897.—Allmänna Konst- och Industri- Utställningen i Stockholm, 1897. Officiel berättelse. 2 vols. (12 × 8) Stockholm, 1900.

STOCKHOLM: Konstindustritställningen i Arfprinsens Palats, 1876–1877. Katalog. (10 × 7) Stockholm, 1877.

STOCKHOLM: *Svenska Teknologforeningens Afdelning för Husbyggnadskonst*. Gamla svenska städer, garter och gränder, hus och gardar. Pts. I–III. (11 × 9) Stockholm, 1908–11.

STOCKHOLM: *Sveriges allmänna Konstforening*.— Publikation XV. GAUFFIN, A. Simon Marcus Larsson, 1825–1864: ett svenskt konstnarsöde. (14 × 10) Stockholm, 1907.

*Given by the University Library, Upsala.*

STOKE-UPON-TRENT: Church Congress, 1911.—Guide and souvenir to the fifty-first annual church congress, Stoke-on-Trent. . . . and to the first annual church congress exhibition held in the Exhibition Hall, Hanley. (7 × 5) London, 1911.

*Given by R. B. Prosser, Esq.*

SVENSK EXLIBRIS-TIDSKRIFT: meddelanden för exlibrissamlare och bokvänner. Vol. 1. (11 × 7) Stockholm, 1911.

*Given by the University Library, Upsala.*

SWIFT, Jonathan.—The correspondence of Jonathan Swift, D.D. Vol. IV. (9 × 6) London, 1913.

*Given by F. Elrington Bull, Esq., M.R.I.A.*

SYDNEY: *National Art Gallery of New South Wales*.—Illustrated catalogue. Revised ed. (10 × 6) Sydney, 1912.

*Given by the National Art Gallery of New South Wales.*

TICKET for a Charles Dickens reading at the Music Hall, Worcester, 1858.

*Given by Mrs. C. E. Cooke.*

TULLBERG, Hasse W.—Collektion Hasse W. Tullberg. Die Souveranen Fürstenhauser Europas. Portraitsammlung: nebst genealogischen Notizen von F. U. Graf von Wrangel. 3 vols. (14 × 11) Stockholm, 1898–99.

TULLBERG, Tycho.—Linnéporträtt. Vid Uppsala Universitets minnefest på tvåhundraårsdagen af Carl von Linnés födelse. (13 × 10) Stockholm, 1907.

UPSALA: *Kungl. Humanistiska Vetenskaps-Samfundet*.—Skrifter. (9 × 6) Upsala, 1900–10.

VI, 7. WADSTEIN, E. The Clermont runic casket. . 1900.

IX, 1. COLLIN, I. Drei neu aufgefundene niederdeutscher Einblattkalender des 15. Jahrhunderts: ein Beitrag zur Geschichte des Lübecker Buchdrucks. 1904.

IX, 4. HAHR, A. Konst och konstnärer vid Magnus Gabriel de la Gardies hof. 1905.

XII, 2; XIII, 2. HAHR, A. Studier i Johan III: s renässans: I. Arkitektfamiljen Pahr; II. Villem Boy: bildhuggaren och byggmästaren. 1907–10.

*Given by the University Library, Upsala.*

**TURIN:** *Exhibition*, 1911. Exposition internationale des industries et du travail de Turin, 1911. Catalogue spécial officiel de la section française. (8 × 6) Paris (1913).

— Section française. [Reports of 29 classes.] 21 vols. (11 × 7) Paris, 1912–13.

*Given by the Commissaire général de la République française.*

**WARD**, Thomas Humphry.—Pictures in the collection of J. Pierpont Morgan at Princes Gate and Dover House. London. 3 vols. Fol. London (privately printed). 1907.

*Given by J. Pierpont Morgan, Esq.*

**WARSAW:** *Towarzystwo Opieki nad Zabytkami Przeszłości*.—Pamiętnik wystawy ceramika i szkła polskiego, urządzonej przez Towarzystwo Opieki nad Zabytkami Przeszłości, . . . 1913 roku. [Exhibition of ceramics and Polish glass. Organised . . . by the Society for the Protection of Ancient Monuments. . . . 1913.] (9 × 6) Warsaw. 1913.

*Given by the Society for the Protection of Ancient Monuments, Warsaw.*

**WASHINGTON:** *American Institute of Architects*.—Quarterly bulletin, containing an index of literature from the publications of architectural societies and periodicals on architecture and allied subjects, from January 1, 1900—January 1, 1912. 12 vols. (10 × 7) Washington. 1900–12.

— Journal. Pts 1–5. (12 × 9) Washington. 1913.

*Given by the American Institute of Architects, Washington.*

**WASHINGTON, U.S.A.:** *Smithsonian Institution*.—Annual reports of the Bureau of Ethnology. 8 vols. (12 × 8) Washington. 1893–1906.

**WASHINGTON, U.S.A.:** *Smithsonian Institution* [*National Museum*].—Annual reports. 16 vols. (9 × 6) Washington. 1853–1907.

— **RATHBUN, R.** A descriptive account of the building recently erected for the departments of natural history of the United States National Museum. (10 × 6) Washington. 1913.

*Given by the Smithsonian Institution, Washington.*

**WEBER, Frederick Parkes**.—Medals of centenarians. (10 × 9) Boston, Mass. (privately printed), 1903.

— Medals and medallions of the nineteenth century relating to England, by foreign artists. (9 × 6) London. 1907.

— Aspects of death and their effects on the living, as illustrated by minor works of art, especially medals, engraved gems, jewels, etc. (9 × 6) London. 1910.

*Given by F. Parkes Weber, M.D., F.S.A.*

**WEEKES, Ethel Lega**.—An account of the Hospitium de la Egle, some ancient chapels in the Close, and some persons connected therewith. (9 × 6) Exeter. 1912.

*Given by Miss E. Lega Weekes.*

**WHISHAW, Bernhard and Ellen M.**—Illustrated descriptive account of the museum of Andalusian pottery and lace, ancient and modern; together with notes on pre-Roman Seville and the lost city of Tharsis. (9 × 6) London. 1913.

*Given by Bernhard Whishaw, Esq.*

**WHOLE ART** (The) of Dying, in two parts. The first part being an experimental discovery of all the most useful secrets in dying silk, wool, linen. . . . The second part is a general instruction for the dying of wools and woollen manufactures of all colours, etc. [Reprint of the 1705 ed.] (7 × 5) Shottery, Stratford-upon-Avon (1913).

*Given by Miss Clive Bayley.*

**WOODCROFT, Bennett**.—A series of portraits of inventors of machines for the manufacture of textile fabrics [Engraved by T. O. Barlow.] (28 × 20) Manchester, 1862.

*Given by Mrs. Radcliffe.*

WRIGHT, THOMAS.—The life of Walter Pater. 2 vols. (9 × 6) London, 1907.

*Given by Richard C. Jackson, Esq.*

YERKES, Charles T.—Catalogue of paintings and sculpture in the collection of Charles T. Yerkes, Esq. New York. 2 vols. 4to. New York, 1904.

*Given by W. E. Mandelick, Esq.*

YORKSHIRE: Archaeological Society.—LANCASTER, W. T. Catalogue of manuscripts in the library of the . . . Society. (10 × 6) Leeds, 1912.

*Given by the Yorkshire Archaeological Society.*

In addition to the above-named works, the authorities of many British and foreign museums have presented copies of their new publications, and the catalogues of many art exhibitions (especially of those held in London galleries) have been received as gifts from the owners of the galleries or the exhibition committees. The publications of the Archaeological Survey of India, and the new volumes of the transactions, etc., of a number of societies have also been received, in continuation of former gifts.

### (b) PURCHASES.

#### (i) *Specimens of Bookbinding.*

LULL, Ramón.—Raymundi Lullii . . . libelli aliquot chemici, etc. 8vo. Basileae, 1572. In a contemporary French binding in the style associated with the name of Clovis Eve.

Persian bookcovers: two loose sides, painted and lacquered, with landscapes containing figures modelled in relief. 17th–18th cent.

77 old bookbinders' finishing tools.

#### (ii) *Manuscripts.*

MANUSCRIPTS (English).—CALDECOTT, R. [Autograph letter to Edmund Evans, upon the printing and publication of the picture-books, criticising the results obtained from process blocks, . . . and proposing an issue of decorative prints for framing.] (7 × 4) 1884.

MANUSCRIPTS (English).—EASTLAKE, Sir C. L. The official correspondence of Sir Charles L. Eastlake, secretary of Her Majesty's Commissioners on the Fine Arts, between 1st July 1852 and 7th Sept. 1860. (14 × 9) 1852–60.

MANUSCRIPTS (English).—HAY, D. R. [12 letters from D. R. Hay to David Roberts, principally referring to the designs submitted by Roberts to the committee for the Sir Walter Scott monument at Edinburgh, to several of his pictures, and to various private matters.] (10 × 8) 1835–38.

MANUSCRIPTS (English).—SANDBY, P. [Autograph letter to John Clerk, of Eldin, containing a reference to his new aquatint process, and describing a method of soft-ground etching.] Fol. n.d.

#### (iii) *Older Printed Books.*

ARPE Y VILLAFANE, Juan de.—Quilatador de la plata, oro, y piedras. 4to. Valladolid, 1572.

BELLEI, Domenico.—Sposizione delle pitture in muro del ducale palazzo nella nobil terra di Sassuolo, grandiosa villeggiatura de' serenissimi Principi Estensi. 8vo. Modena, 1784.

BIANCO, Filippo.—Trattato sugli anelli antichi di F. B. 12mo. Naples, 1829.

BLAKE, William.—A descriptive catalogue of pictures, poetical and historical inventions, painted by William Blake in water colours, being the ancient method of fresco painting restored: and drawings, for public inspection, and sale by private contract. (7 × 4) London, 1809.

Very rare. Gilchrist records seeing 3 copies and hearing of some 3 others. Blake is reputed to be the author.

- BONANNI, Filippo.—*Traité de la composition des vernis en général, employés dans la peinture, etc.* 12mo. Paris, 1780.
- BRAUNSCHWEIG, Hieronymus.—*The vertuose boke of distyllacyon of the waters of all manuer of herbes, with the fygures of the stylatoryes, fyrst made and compyled by the thyрте yeres study and labour of the most conyng and famous master of phisyke, Master Jherom Bruynswyke.* Fol. London, 1527.
- CAMUS, Armand Gaston.—*Histoire et procédés du polytypage et du stéréotypage.* Svo. Paris, 1802.
- CIAMPI, Sebastiano.—*I simboli di sette scienze e della filosofia, scolpiti da una artista della scuola di Giovanni Pisano, in una base di marmo che si conserva nel Campo-santo di Pisa.* (7 × 5) Pisa, 1814.
- CORNEILLE, Jean Baptiste.—*Les premiers élémens de la peinture pratique; enrichis de figures de proportion mesurées sur l'antique.* Svo. Paris, 1684.
- DECHAZELLE, P. T.—*Discours qui a obtenu la mention honorable sur cette question proposée par l'Institut national: Quelle est l'influence de la peinture sur les arts d'industrie commerciale? faire conuoltre les avantages que l'état retire de cette influence, et ceux qu'il peut encore s'en promettre.* Svo. Paris, 1804.
- DELLA CHIESA, Francesco Agostino. *Bishop of Saluzzo.*—*Corona reale di Savoia, o' sia relatione delle provincie, e titoli ad essa appartenenti.* 2 vols. Svo. Cuneo, 1655–57.
- DÍAZ MORANTE, Pedro.—*Arte nueva de escribir inventada por el maestro P. D. M., e ilustrada con muestras nuevas . . . por F. X. de Santiago Palomares.* 4to. Madrid, 1776.
- DICTIONNAIRE portatif de commerce, contenant la connaissance des marchandises de tous les pays, ou les principaux et nouveaux articles, concernant le commerce et l'économie: les arts, les manufactures, les fabriques, la minéralogie, les drogues, les plantes, les pierres précieuses, etc. 4 vols. (7 × 4) Bouillon, 1770.
- DUFOURNY, Léon.—*Catalogue des tableaux, dessins et estampes, composant l'une des collections de feu M. L. D. Par M. H. Delaroché.* Vente 22 novembre 1819, etc. 4to. Paris, 1819.
- DUNLAP, William.—*History of the rise and progress of the arts of design in the United States.* 2 vols. (10 × 6) New York, 1834.
- GALLOWAY, Charles J.—*Catalogue of paintings and drawings at Thorneyholme, Cheshire, collected by C. J. G.* (14 × 10) Manchester, (privately printed), 1892.
- GREEN, J. H.—*The complete aquatinter: being the whole process of etching and engraving in aquatinta: the method of using the aquafortis, with all the necessary tools; to which are added . . . receipts for grounds, varnishes, etc.* 2 ed, with . . . additions. (7 × 6) London, 1804.
- GRIMM, D.—*Monuments d'architecture en Géorgie et en Arménie.* (14 × 11) St. Petersburg, 1864.
- HAMDY, Osman, *Bey*, and LAUNAY, Marie de.—*Les costumes populaires de la Turquie en 1873.* (15 × 11) Constantinople, 1873.
- HELMREICH, Andreas.—*Kunstbüchlein. Wie man artlich auff Marmelstein, Kupffer, Messing, Zin, Stal, Eisen, Harnisch und Waffen, etc. etzen und künstlich vergulden sol. . . . Wie man Dinten, Dintenpulver, Presilgen, und alle Metall Farben zum schreiben mancherley Farben, pergament Federn zu fernen. . . . machen . . . sol.* [With MS. additions.] 8vo. Basel, 1615.
- HUMBERT, Abraham von.—*Abrégé historique de l'origine et des progresz de la gravure, et des estampes en bois et en taille douce.* Svo. Berlin, 1752.
- K., J.—*Wieder neu Aufgerichtete und Vergrosserte, in zwey Theilen, angewiesene curieuse Kunst- und Werck-Schul. . . . am Tage gegeben durch J. K.* 2 vols. 4to. Nuremberg (1705–07).



- LAFITTE, Louis.—Catalogue des tableaux, dessins, estampes, livres, médailles, coquilles et curiosités, du cabinet de feu M. L. L., peintre; par Duchesne amé. Vente. 18-24 Décembre 1828. 8vo. Paris, 1828.
- LEBRUN, Jean Baptiste Pierre.—Examen historique et critique des tableaux exposés provisoirement, venant des premier et second envois de Milan, Crémone, Parme, Plaisance, Modène, Cento et Bologne, auquel on a joint le détail de tous les mommens des arts qui sont arrivés d'Italie. 8vo. Paris, an vi (1798).
- LE CELLYER, Claude.—Le nouveau armorial universel; contenant les armes et blazons des maisons nobles et illustres de France, et autres royaumes et états de l'Europe. Fol. Paris, 1663.
- LESNÉ, Mathurin Marie.—La reliure, poeme didactique en six chants. (8 x 5) Paris, 1820.
- MEERMAN, Gerard.—De l'invention de l'imprimerie, ou analyse de deux ouvrages publiés sur cette matière. 8vo. Paris, 1809.
- MILAN.—Nuova guida di Milano, per gli amanti delle belle arti e delle sacre e profane antichità milanesi. [By C. Bianconi.] 12mo. Milan, 1787.
- MILLIN, A. L.—Description des statues des Tuileries. 6°. Paris, 1798.
- MOITTE, Jean Guillaume.—Catalogue de tableaux, dessins, . . . statues, . . . et outils de sculpteur, après le décès de M. M. Par F. L. Regnault de Lalande. 1810.
- NOUVELLE ENCYCLOPÉDIE des arts et métiers.—Art de la chaussure considéré dans toutes ses parties. (8 x 5) Paris, 1824.
- OVIDIUS NASO, Publius.—Epistole Heroides Ovidii antea impressorum omnium vitio supervacaneæ mendosæ et difficiles. Nunc vero temporis a viro docto expollitæ, recognitæ et apprime plusquam quingentis locis emendatæ, etc. Fol. Venice, 1515.
- PACIAUDI, Paolo Maria.—Lettres de Paciaudi au Comte de Caylus; avec un . . . essai sur la vie et les écrits de cet antiquaire italien. 8vo. Paris, an xi (1802).
- PAIN, William.—The builder's pocket treasure; or Palladio delineated and explained. . . . in which not only the theory but the practical part of architecture has been carefully attended to. (7 x 4) London, 1763.
- PARIS: *Sale, 1751*.—Catalogue des tableaux et sculptures, tant en bronze qu'en marbre, du cabinet de feu M. le Président de Tugny, et de celui de M. Crozat. 8vo. Paris, 1751.
- PONTICELLI, Pasquale.—Simboli che si veggono negli scudi di Adrasto e di Anfiarao, dipinti in un vaso italo-greco del museo di Monsignor Arcivescovo di Taranto, spiegati ed illustrati. (10 x 7) Naples, 1813.
- RAUCOURT, —.—Memoire sur les expériences litographiques (sic) faites à l'École royale des Ponts et Chaussées de France; ou manuel théorique et pratique du dessinateur et de l'imprimeur lithographes. 8vo. Toulon, 1819.
- RIEGL, Susanna Dorothea.—Anhang zu dem neu erfundenen Model-Buch, welches eine Anweisung zur zierlichen Strieck-Kunst, darinnen die Art wie Spizen denen Brabandern gleich auch durch gebrochene Arbeit zu verfertigen deme noch ein besonders Zwickel-Buch bey gefuget, etc. (11 x 8) n.p., c. 1760.
- RUEDA, Manuel de.—Instrucción para gravar en cobre, y perfeccionarse en el gravado à buril, al agua fuerte, y al humo, con el nuevo methodo de gravar las planchas para estampar en colores, à imitación de la pintura; y un compendio historico de los mas célebres gravadores, que se han conocido deste su invencion hasta el presente. 8vo. Madrid, 1761.
- SANNAZARO, Jacopo.—Synceri De partu Virgins. Fol. Naples, 1526.

- SCALZINI, Marcello, *called IL CAMERINO*.—Il Secretario di M. S. detto il Camerino, . . . nel quale si vedono le varie e diverse sorti, e vere forme di lettere cancellaresche corsive romane nuove da secretario al presente usitate, da lui con molte studio ritrovate, prima introdotte. . . . Con tutte quelle regole, et avvertimenti, che bisognano per beue e perfettamente impararle à scrivere con velocità, et in breve tempo senza la presenza del maestro. Obl. 4to. Venice, 1587.
- STIER D' AERTSELAER, H. J.—Catalogue de la collection de tableaux des écoles flamande, hollandaise et italienne, délaissés par feu M. H. J. S. d'A. Vente, 29 Juillet 1822. 8vo. Antwerp, 1822.
- VALLE, Raffaello Maria.—Descrizione storica, artistica, letteraria della chiesa, del convento, e de' religiosi illustri di S. Domenico Maggiore di Napoli, dal 1216 al 1853. (9 × 6) Naples, 1853-54.
- VERMIGLIOLI, Giovanni Battista.—Le sculture di Niccolo e Giovanni da Pisa, e di Arnolfo Fiorentino, che ornano la fontana maggiore di Perugia. Fol. Perugia, 1834.
- VINÇARD, B. A.—L'art du typographe. 8vo. Paris, 1806.
- WHEATLEY, Henry Benjamin.—London past and present, its history, associations, and traditions . . . Based upon the Handbook of London, by the late P. Cunningham. 3 vols. (9 × 6) London, 1891.
- (iv) *New and recent Printed Books.*
- ALEXANDRE, Arsène.—The decorative art of Léon Bakst. (16 × 11) London, 1913.
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- BAKER, C. H. Collins.—Lely and the Stuart portrait painters: a study of English portraiture before and after Van Dyck. 2 vols. (11 × 8) London, 1912.
- BAUMEISTER, Engelbert.—Formschnitte des fünfzehnten Jahrhunderts in den Sammlungen des fürstlichen Hauses Ottingen-Wallerstein zu Mailingen. Vol. I. (14 × 11) Strassburg, 1913.
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- CAIRO: *Khedivial Library*.—Publications. XVI. MORITZ, B. Arabic palæography: a collection of Arabic texts from the first century of the Hidjra till the year 1000. (19 × 13) Cairo, 1905.
- CAPITAN, L., BREUL, H., and PEYRONY, D.—La caverne de Font-de-Gaume aux Eyzies (Dordogne). (14 × 11) Monaco, 1910.

- CHAMBERLAIN, Arthur Bensley.—Hans Holbein the younger. 2 vols. (12 × 9) London, 1913.
- COLASANTI, Arduino.—L'arte bizantina in Italia. (20 × 13) Milan, 1912.
- EBERSOLT, Jean, and THIERS, Adolphe.—Les églises de Constantinople. (15 × 11) Paris, 1913.
- GAZETTE du Bon Ton: art-modes et frivolités. Vols. I. and II. (10 × 8) Paris, 1912–13.
- GLASGOW: *Exhibition*, 1901.—Old masters at the Glasgow International Exhibition, an. dom. 1901. (11 × 8) Glasgow (privately printed), 1912.
- GRAVES, Algernon.—A century of loan exhibitions, 1813–1912. Vols. I., II. (11 × 8) London, 1913.
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- GUGENBAUER, Gustav.—Inkunabeln des Graphik in den Klosterbibliotheken Ober-Österreichs und Salzburgs. (15 × 11) Strassburg, 1913.
- HAUPT, Albrecht.—Monumenta Germaniae architectonica. Vols. I. and II. (19 × 13) Leipzig, 1913.
- HENKEL, Friedrich.—Die römischen Fingerringe der Rheinlande und der benachbarten Gebiete. 2 vols. (13 × 10) Berlin, 1913.
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- MARTIN, F. R.—The miniature painting and painters of Persia, India and Turkey, from the 8th to the 18th century. 2 vols. (15 × 12) London, 1912.
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- PAZAUREK, Gustav Edmund.—Alte Goldschmiedearbeiten aus schwabischen Kirchenschatzen (von der Ausstellung kirchlicher Kunst in Stuttgart Herbst 1911). (14 × 11) Leipzig, 1912.
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- RIVIÈRE, Henri.—La céramique dans l'art musulman. (18 × 15) Paris, 1913.
- ROCHE, Denis.—Le mobilier français en Russie: meubles des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles et du commencement du XIX<sup>e</sup> conservés dans les palais et les musées impériaux, et dans les collections privées. Introduction historique et notices descriptives. Pts. 1-3. (18 × 15) Paris (1913).
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- SANTI, Raffaello.—Raphaels Zeichnungen. Herausgegeben von O. Fischel. Vol. 1. Plates, and text. (21 × 17, 16 × 12) Berlin, 1913.
- SCHREIBER, W. L.—Formschnitte des fünfzehnten Jahrhunderts in der Königlichen Landesbibliothek und Königlichen Hofbibliothek zu Stuttgart. (14 × 11) Strassburg, 1913.
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- SLUYTERMAN, K.—Intérieurs anciens en Belgique. (17 × 13) The Hague, 1912-13.
- THUS, Jens.—Norske malere og billedhuggere: en fremstilling af norsk billedkunsts historie i det nittende århundrede, med oversigter over samtidig fremmed kunst. (13 × 10) Bergen, 1904-07.
- TICINO: Canton.—Monumenti storici ed artistici del Cantone Ticino. Riproduzione ufficiale eseguita . . . sotto la direzione della Commissione cantonale dei Monumenti storici ed artistici. I. L'architettura, pt. i; II. La pietra, pt. i; III. Case tipiche ticinesi, pt. iii; IV. Pitture murali, pts. i, ix; VI. Il legno, pts. i, ii; VII. Il metallo, pt. i.
- VIENNA: *Oesterreichisches Archäologisches Institut*.—SCHRADER, H. Auswahl archaischer Marmor-Skulpturen im Akropolis-Museum. (Text and plates.) (17 × 13; 27 × 20) Vienna, 1913.
- WALDMANN, Emil.—Wilhelm Leibl: eine Darstellung seiner Kunst. Gesamtverzeichnis seiner Gemälde. (12 × 9) Berlin, 1914 ('13).
- WITTE, Fritz.—Die liturgische Geräte und andere Werke der Metallkunst in der Sammlung Schnitzgen. Köln. Zugleich mit einer Geschichte des liturgischen Gerätes. (17 × 13) Berlin, 1913.

## (2) PHOTOGRAPHS.

The following are the more important accessions:—

## (a) GIFTS.

293 photographs, Assyrian antiquities in the British Museum: Palace gates of Balawat; reliefs, etc

Given by Miss Enid Du Cane.

52 photographs, portraits from life. by Mrs. Cameron; Raphael drawings at Oxford.

*Given by Alan S. Cole, Esq., C.B.*

36 photographs, works of art, French furniture, etc., in the collection of M. A. Bichet.

*Given by Monsieur A. Bichet.*

24 photographs, drawings in the British Museum.

*Given by the Trustees of the British Museum.*

32 photographs, choir-screens in Lancashire and Cheshire.

*Given by A. Wolfgang, Esq.*

6 photographs, wayside crosses and shrines.

*Given by Miss Bicknell.*

(b) FROM PRIVATE NEGATIVES.

48 photographs of Eltham Palace and Ilesnes Abbey, from negatives lent by F. W. Nunn, Esq.

(c) PURCHASES.

99 photographs, architectural details, etc., of Linköping Cathedral, Sweden.  
84 photographs, paintings. Die grossherzogliche Gemälde-Galerie im Augusteum zu Oldenburg, vol. II.

280 photographs, architecture, etc., in Deumark.

114 photographs, paintings in Bowes Museum, Barnard Castle.

45 photographs, Greek ecclesiastical art objects.

86 photographs, ancient Irish crosses.

45 photographs, ironwork at Salzburg and in Styria.

36 photographs, old buildings in London.

16 photographs, tapestries at Boughton House.

New publications of the Vasari Society and Arundel Club, and continuations of other series were also acquired.

V.—DEPARTMENT OF METALWORK.

(a) GIFT.

Sword-mounts. Japanese. M. 1. 20 to 32, 35, 148 to 177.

Three Pouch Ornaments. Japanese. M. 33, 34, 45.

Sample of white metal. Japanese. M. 76.

Eleven gem-stones. M. 2 to 11, 108.

*Given by Sir A. H. Church, K.C.V.O., F.R.S.*

Cup, silver. Italian; late 18th centy. M. 12.

*Given by the late Sir E. Durning-Lawrence, Bart.*

Belt, with silver-gilt mounts. Hungarian. 18th centy. M. 13.

Soup-ladle. Silver. Irish; second half of 18th centy. M. 98.

Pair of Salt-cellar. Silver. German; late 18th centy. M. 99, 99A.

Hunting-knife. Silver-mounted. Dutch; 17th centy. M. 100.

Stand. Silver, with cut-glass bottles. English. M. 101.

Comb. Tortoiseshell, with silver mounts. South German; early 17th centy. M. 102.

*Given by L. C. G. Clarke, Esq.*

Holy-water Vessel. Brass. Dutch; 18th centy. M. 16.

*Given by R. E. Brandt, Esq., F.S.A.*

Two pieces of Iron Bar, with iron-rollers' marks. English; 18th centy. M. 18, 19.

*Given by G. L. Wilson, Esq.*

Three pieces of Armour. Japanese. M. 40 to 42.

*Given by Messrs. Glendining & Co., Ltd.*

- Movement of a Table-clock. Engraved brass and steel. German; 16th centy. M. 44.  
*Given by Murray Marks, Esq.*
- Lock. Wrought-iron. English; 17th centy. M. 46.  
*Given by G. Grimsdale, Esq.*
- Knife (*Kodzuka*). Silver. Japanese. M. 47.  
*Given by Lady Wilson.*
- Four Ornaments from a Clock. Brass. English; late 17th centy. M. 68.  
*Given by Mrs. Nesfield Cookson.*
- Watch-chain. Cut steel. English; late 18th centy. M. 69.  
*Given by T. C. Mallett, Esq.*
- Padlock and Key. Iron. Spanish; 17th centy. M. 79.  
*Given by E. Hart, Esq.*
- Key. Iron. Italian; early 16th centy. M. 94.  
*Given by Alban Heul, Esq.*
- Memorial Ring. Enamelled gold. English; late 17th centy. M. 95.  
*Given by Messrs. Child and Child.*
- Nutmeg-grater. Silver. English; 1806-7. M. 96.  
*Given by James Tabor, Esq.*
- Asparagus Tongs. Silver. English; 1724-5. M. 97.
- Two Spoons. Silver. Modern. M. 103, 105A.  
*Given by C. D. Roth, Esq.*
- Fire-back. Cast-iron. English; dated 1687. M. 103.  
*Given by Lord Bolton.*
- Miniature Lock and Key. German; 17th centy. M. 104.  
*Given by H. B. Hudson, Esq.*
- Ring. Bronze. Late Roman. M. 107.  
*Given by Mrs. J. Hamilton-Evans.*
- Pair of Cruets for the Mass. Pewter. South German; early 19th centy. M. 109.  
*Given by C. Lund, Esq.*
- Chalice. Gilt copper. Italian; about 1500. M. 110.
- Chrismatory. Lead. Flemish; 17th centy. M. 187.  
*Given by G. Jorck, Esq.*
- Group of Peasant Jewellery. From Ho-po, China. M. 111 to 122.  
*Given by the Rev. A. S. Adams.*
- Impression of the Seal of the Bailiff of Guernsey, of the 14th centy. M. 124.  
*Given by Miss E. H. White.*
- Pair of Wafer Tongs. Iron. Italian; 16th centy. M. 126.
- Pine-light Holder. Austrian; 18th centy. M. 130.
- Padlock. Wrought iron. Austrian. M. 131.  
*Given anonymously.*
- Plate for Gifts at the Feast of Purim. Silvered pewter. Dated 1771. M. 127.  
*Given by A. Cohen, Esq., M.D.*
- Fire-back. Cast iron. English; dated 1586. M. 129.  
*Given by A. E. Anderson, Esq.*
- Hikite*. Copper gilt. Japanese. M. 132.  
*Given by Wilson Crewdson, Esq., F.S.A.*
- Knife, with buck-horn handle. English; 18th centy. M. 142.  
*Given by A. Ogier Ward, Esq., M.D.*
- Two Candlesticks. Brass. Flemish; 17th centy. M. 143, 144.
- Crucifix. Bronze. Flemish; 17th centy. M. 145.  
*Given by Bernard H. Webb, Esq.*

- Caster. Silver. English; 1692. M. 147.  
 Spice-box. Silver. English; 1729-9. M. 181.  
 Salt-cellar. Silver. English; 1695-6. M. 182.  
 Bleeding-bowl. Silver. English; 1698-9. M. 183.  
 Set of three silver Tea-caddies in silver-mounted shagreen case. English; 1767-8. M. 184 to 184c.  
 Cream-jug. Silver. Dublin; second half of 18th centy. M. 185.  
 Two-handled Cup. Silver. Dublin; 1732-3. M. 186.  
*Given by W. W. Simpson, Esq., and Mrs. Simpson, through the National Art-Collections Fund.*  
 Sconce. Pewter. German; 16th centy. M. 178.  
*Given by H. Clifford Smith, Esq., M.A., F.S.A.*  
 Cap from a Helmet. Iron. Korean. M. 179.  
*Given by H. L. Joly, Esq.*  
 Dagger with Sheath. Japanese. M. 180.  
*Given by R. A. P. Davison, Esq.*

## (b) BEQUESTS.

- Clock. Ormonlu. French; early 19th centy. M. 67.  
*Bequeathed by Edward Beck, Esq.*  
 Jug. Earthenware mounted in silver gilt. English; 1556-7. M. 106.  
*Bequeathed by E. S. Clarke, Esq.*  
 Pair of Tea-Caddies. Silver. Dutch; first half of 18th centy. M. 123, 123A.  
*Bequeathed by Miss Hannah Elizabeth Gartside.*  
 Casket. Silver-gilt. Augsburg; 18th centy. M. 133.  
 Porringer and Cover. Silver-gilt. Augsburg; 18th centy. M. 134.  
 Cruet Stand. " " " " M. 135.  
 Porringer and Cover. " " " " M. 136.  
 Casket. " " " " M. 137.  
 Medallion. Silver. German; 16th centy. M. 138.  
 Chismatory. Silver-gilt. German; dated 1606. M. 139.  
 Casket. Steel and copper. 16th centy. M. 140.  
 Table-clock. Gilt metal. 16th centy. M. 141.  
*Purchased out of the fund bequeathed by Captain H. B. Murray.*

## (c) PURCHASES.

- Pair of Wafer-Tongs. Iron. French. 17th centy. M. 14.  
 Beaker. Engraved pewter. Dutch; end of 17th centy. M. 15.  
 Crozier-head. Enamelled and gilt copper. French (Limoges); 13th centy. (400l.) M. 17.  
 Breastplate. Iron. Japanese. M. 36.  
 Pair of Armour sleeves. Iron over brocade. Japanese. M. 37.  
 " " " " " " M. 38.  
 Water-boiler. Cast-iron. Japanese. M. 39.  
 Lock. Gilt and engraved brass. Italian; dated 1746. M. 43.  
 Group of *ojime* (running beads). Japanese. M. 48 to 65.  
 Sword-guard. Iron. Japanese. M. 66.  
 Two fire-dogs. Cast-iron. English; 16th and 17th centy. M. 70, 71.  
 Candlestick. Bronze. German; dated 1625. M. 72.  
 " Brass. Dutch; 17th centy. M. 73.  
 Cover of a snuff-box. Mother-o'-pearl. French; first half of 18th centy. M. 74.  
 Oval Medallion. Engraved mother-o'-pearl. South German; 16th centy. M. 75.  
 Bell. Bronze. Chinese. 9th centy. M. 77.  
 Crucifix. Gilt bronze. Spanish; about 1500. (50l.) M. 78.  
 Reliquary. " copper. Italian; late 15th centy. (60l.) M. 80.  
 Watch. Enamelled gold. English. 17th centy. M. 81.

Group of Peninsular Jewellery. 17th and 18th centy. (65l.) M. 82 to 87.  
 Group of antique bronzes. Chinese. (99l.) M. 88 to 91.  
 Bowl. Engraved silver. Dutch; dated 1663. (50l.) M. 92.  
 Clock. Gilt brass. French; late 16th centy. M. 93.  
 Lock and Key. German; 17th centy. M. 125.  
 Plaque. Engraved silver, by Simon de Passe. Dated 1623. M. 128.  
 Lattice Window with leaded lights. English; 17th centy. M. 146.

#### REPRODUCTIONS.

Impression from a seal matrix. English; 14th centy. M. 1913-1.  
 The ring of William of Wykeham, the "Founder's Ring" of Winchester College. M. 1913-2.  
 Spoon, of silver parcel-gilt, found in Kent. Anglo-Saxon. M. 1913-3.

### VI.—DEPARTMENT OF PAINTINGS.

#### (a) GIFTS.

Water-colour drawing, "Durham Cathedral," by Edward Edwards, A.R.A. Signed, and dated 1788. The cathedral is seen across a stretch of the river. Height,  $11\frac{1}{2}$  in.; width,  $18\frac{3}{4}$  in. P. 1.

Water-colour drawing, "Landscape with Horses," by Johann Conrad Gessner. Signed, and dated 1800. Two horses standing by a fence; trees in the background. Height,  $15\frac{9}{16}$  in.; width,  $20\frac{7}{8}$  in. P. 2.

*Given by Henry J. Pfungst, Esq., F.S.A.*

Water-colour drawing, "Landscape with Waterfall," by G. B. Fisher. Signed, and dated 1792. A large waterfall pouring over rocky cliffs. Height,  $19\frac{1}{2}$  in.; width,  $25\frac{7}{8}$  in. P. 3.

*Given by A. G. B. Russell, Esq*

Water-colour drawing, "On the Kennet," by John Macintosh Macintosh, R.B.A. Signed. A placid stretch of water in flat country on a dull summer day. Height, 7 in.; width,  $10\frac{1}{16}$  in. P. 4.

*Given by Mrs. Macintosh, widow of the artist.*

Water-colour drawing, "The Ship Yard, Rye," by Lewis Charles Powles, M.A., R.B.A. Signed, and dated 1906. A small vessel is in the stocks; the red roofs of the town loom out of the haze in the background. Height,  $9\frac{1}{16}$  in.; width,  $13\frac{1}{16}$  in. P. 5.

*Given by the Artist.*

Water-colour drawing, "Mount Sinai from the Red Sea," by Frank Lewis Emannel. Signed, and dated 1902. A choppy stretch of blue water, with mountains appearing faintly on the horizon. Height, 9 in.; width,  $11\frac{7}{8}$  in. P. 6.

*Given by the Artist.*

Miniature portrait of Madame Violet by her husband Pierre Noel Violet. Three-quarter face, half-length portrait of a lady in a black dress. On card; height,  $2\frac{9}{16}$  in.; width,  $1\frac{3}{16}$  in. P. 9.

*Given by Miss Wallace-Dunlop.*

Water-colour drawing, "Roses and Lilies," by Mrs. William Duffield, R.I. Signed. Height,  $16\frac{7}{16}$  in.; width,  $22\frac{1}{16}$  in. P. 10.

*Given by the Artist.*

#### (b) BEQUESTS.

Water-colour drawing, "A design for Improving the Property on the Banks of the Thames between London and Blackfriars Bridges," by Thomas Allom, F.R.I.B.A. Signed at the back. View looking up stream. Height, 21 in.; width,  $47\frac{1}{2}$  in. P. 7.



Water-colour drawing, "A Design for Improving the Property on the Banks of the Thames between London and Blackfriars Bridges." by Thomas Allom, F.R.I.B.A. View looking down stream. Height. 28½ in.; width, 51¼ in. P. 8.

*Bequeathed by Mrs. Amy Giovanna Storr, daughter of the artist.*

## VII.—DEPARTMENT OF TEXTILES.

### (a) GIFTS.

Three dolls, in the costume of Swiss peasant women of the first half of the 19th centy. T. 2 to 4.

*Given by Miss M. Newcombe.*

Hood-shaped headdress covered with "Hardanger work." Danish (Amager); first half of 19th centy. T. 6.

Wedding or Gala Headdress, embroidered brocade. From Linz, Upper Austrian; 19th centy. T. 378.

*Given by G. Jorck, Esq.*

Two stencil plates (*Katagami*) of cut mulberry-fibre paper. Japanese; 19th centy. T. 7, 8.

Textile fabric (*Sarasa*), cotton, coloured by hand. Japanese; early 19th centy. T. 75.

Panel, printed cotton, by Oberkampff. French (Jouy); beginning of 19th centy. T. 84.

*Given by Wilson Crewdson, Esq., J.P.*

Silk velvet waistcoat. English (?); middle of 19th centy. T. 9.

*Given by Rev. J. R. McKee.*

Part of a Norwegian bride's dress (including a silver-gilt bridal crown) and bridegroom's costume. 18th and 19th centy. T. 22 to 25, 27 to 37.

*Given by Mrs. E. C. L. Close.*

Fragment of silk damask brocade. Italian; late 15th centy. T. 38.

" of red silk damask. Italian; late 15th centy. T. 39.

Textile, woven in linen, cotton, and wool. French; 18th or 19th centy. T. 40.

Silk brocade. French or Italian; second half of 18th centy. T. 41.

" " French (?); second half of 18th centy. T. 42.

Four silk brocades. French or Italian; late 18th centy. T. 43 to 46.

Bodice of silk brocade. Italian; late 18th centy. T. 47.

Square of silk velvet. Italian (?); 19th centy. T. 48.

Printed cotton textile. French (Paris); late 18th centy. T. 49.

" " English; late 18th centy. T. 50.

T. 51.

Silk fabric. Italian (?); 16th or 17th centy. T. 52.

Fragment of hanging, embroidered linen. Greek Islands (Cos or Patmos); 17th or 18th centy. T. 53.

Two portions of a border embroidered silk net. Italian; 17th centy. T. 54, 55.

*Given by Mrs. R. F. Jewell.*

Sword-belt and hanger, embroidered satin. English; late 16th or early 17th centy. T. 58.

*Given by Miss Constance Cotton.*

Three robes, embroidered cotton fabric. From Morocco; 19th centy. T. 65 to 67.

Saddle-cloth, embroidered patchwork. Persian; 18th or early 19th centy. T. 68.

*Given by Mrs. J. W. Hinchley, A.R.C.A.*

Portion of border of pillow-made lace. Made at Branscombe, East Devon, in 1912. T. 69.

*Given by Miss Audrey Trevelyan.*

- Lady's shoe, silk brocade. English; about 1700. T. 70.  
 Pair of satin shoes. English; about 1780. T. 71.  
 Pair of child's shoes, morocco leather. Turkish; 19th centy. T. 72.  
*Given by E. Hart, Esq.*
- Lappet of pillow-made lace. Flemish (Brussels); early 18th centy. T. 73.  
*Given by Miss Louisa E. Lawrence.*
- Fragment of border, embroidered linen. From the Ionian Islands;  
 17th or 18th centy. T. 74.  
*Given by J. F. Egerton, Esq.*
- Square coverlet embroidered linen. English; early 18th centy. T. 87.  
 Stole (epitrachelion), embroidered satin. Used by the Coptic Church in  
 Egypt; date 1713. T. 88.  
 Pair of cuffs, embroidered satin. Used by the Coptic Church in Egypt;  
 date 1713. T. 89.  
 Towel, embroidered cotton. Turkish; early 19th centy. T. 90.  
 Petticoat, embroidered with wools. Acquired in France; about 1700.  
 T. 269.  
*Given by Louis C. G. Clarke, Esq.*
- Portion of a border, embroidered linen. Greek Islands (Rhodes) (?);  
 17th or 18th centy. T. 104.  
*Given by Lady Egerton.*
- Dress, embroidered muslin. English; about 1810-15. T. 124-1913.  
*Given by Miss M. B. Hudson.*
- Band, embroidered canvas. English; late 17th centy. T. 270.  
*Given by Miss Grace Clarke.*
- Two sampler panels, illustrating Oriental stitches, on boards. T. 274,  
 275.  
*Worked and given by Miss L. F. Pesel.*
- Table-cloth, linen damask. English weaving; about 1850. T. 277.  
*Given by Miss Tinning.*
- Border for an oblong cover, needlepoint lace. "Punto in aria." T. 234.  
 Long border, embroidered silk net. Italian; 17th centy. T. 285.  
 Border, embroidered linen. Italian; 16th centy. T. 286.  
*Given by Miss L. H. Preston.*
- Two portions of a border, pillow-made lace, English (Midland Counties);  
 first half of 19th centy. T. 287, 287a.  
*Given by Mrs. Mowry.*
- Cloak (*aha-ula*) of feathers tied on netting. Hawaiian; 19th centy. T. 288.  
*Given by Miss Alice Spragge.*
- Child's cap, crochet work. English; first half of 19th centy. T. 289.  
*Given by Miss Alice M. Gurney.*
- Mechanical doll. English, in the style of costumes about 1860. T. 290.  
*Given by S. Hart, Esq.*
- Carved wooden distaff. From village of Arachova, near Delphi. Greek;  
 19th centy. T. 291.  
*Given by Sir Cecil H. Smith, LL.D.*
- Panel of embroidered leather. Turkish; 19th centy. T. 292.  
*Given by A. Peters, Esq.*
- Panel, printed cotton. English; dated 1816. T. 293.  
*Given by Mrs. Nesfield Cookson.*
- Napkin, linen damask. Dutch; first half of 17th centy. T. 294.  
*Given by Professor Jan Six.*

Apron, embroidered linen. English; middle of 18th centy. T. 295.  
 Pair of suede gloves. English; first half of 19th centy. T. 296.  
 Skirt, printed cotton. English; early 19th centy. T. 297.  
 Two portions of a skirt, woven silk. English or French; early 19th centy.  
 T. 298.

*Given by Mrs. Chevalier.*

Vertical hanging, long border, and tasselled valance of "lakis" or darned netting. Spanish or Italian; late 16th and 17th centy. T. 321 to 323.  
 Flounce, black pillow-made lace. English (Honiton); first half of 19th centy. T. 324.

Veil, embroidered net. English; early 19th centy. T. 325.

Two borders, Carrickmacross lace; first half of 19th centy. T. 326, 327.

Portion of a broad border, embroidered silk net. Italian; 17th centy.  
 T. 328.

Seven examples of cotton prints. French; middle of 19th centy. T. 367 to 373.

*Given by Sydney Vacher, Esq.*

Silk parasol, with whalebone frame. English; about 1780. T. 330.

*Given by Miss Agnes M. Reeves.*

Two napkins, linen damask. German weaving; one dated 1726, the other middle of 18th centy. T. 331, 332.

*Given by the Baroness von Zedlitz.*

Dress, silk brocade. English (Spitalfields); about 1775-1785. T. 333.

*Given by Mrs. Strahan.*

Dress trimming "mixed lace," needlepoint pattern and pillow ground. Brussels; late 18th centy. T. 337.

Portions of a border, pillow-made lace. English (Midland Counties); first half of 19th centy. T. 338.

*Given by Mrs. Richard Rathbone.*

Four panels for chair seats and backs, three lengths of textile and a collection of ribbons, silk brocade, &c. English (Spitalfields); early 19th centy. T. 340 to 364.

*Given by Miss E. M. Holt.*

Sleeved waistcoat, satin brocade. English (the brocade probably woven in Italy); late 17th centy. T. 377.

*Given by Talbot Hughes, Esq.*

Three pictures, woven silk. French (Lyons); about 1850. T. 379 to 381.

*Given by Mrs. Sherborn.*

Five specimens of printed linen fabrics. Made at Omega workshops, Bloomsbury, in 1913. T. 386 to 390.

*Given by Roger E. Fry, Esq.*

Collection of costumes, boots, shoes, headdresses and other accessories. English, dating from 15th to 19th centy. T. 391, &c.

*Given by Messrs. Harrods, Ltd.*

#### (b) BEQUESTS.

Six small tapestry panels, representing scenes in the Parable of the Prodigal Son. Flemish weaving of the second half of 16th centy. T. 278 to 283.

*Bequeathed by E. S. Clarke, Esq.*

Flounce, tape lace with needlepoint fillings. North Italian; 17th centy. T. 334.

Lappet, pillow-made lace. Valenciennes or Binche; middle of 18th centy. T. 335.

Double lappet, pillow-made lace. Brussels (*point d'Angleterre*); first half of 18th centy. T. 336.

*Bequeathed by Mrs. Tonge.*

- Oblong panel, embroidered satin. English; period of Charles I. (1625-49). T. 382.  
 Oval picture, embroidered satin. English; about 1700. T. 383.  
 Portion of woman's trousering (*nakshe*), embroidered canvas. Persian; 18th or 19th centy. T. 384.  
 Chair-seat cover, printed cotton. English; first half of 19th centy. T. 385.

*Bequeathed by John Phillips Emslie, Esq.*

(c) PURCHASES.

- Silk panel, flock-printed in colours. English (?); first half of 19th centy. T. 1.  
 Cotton cover, drawn, dyed and painted. From French East Indies; first half of 18th centy. T. 5.  
 Sampler, embroidered linen. English; first half of 17th centy. T. 20.  
 Waistcoat, embroidered satin. From Portugal; late 18th centy. T. 21.  
 Portions of embroidered orphreys. English; late 13th centy. T. 56.  
 Embroidered pillar orphrey. English; 15th centy. T. 57.  
 (Nos. T. 56 and 57 were purchased together for 200l.)  
 Four silk brocades. Persian; 18th centy. T. 59 to 62.  
 Two silk brocades. Persian; 17th or 18th centy. T. 63, 64.  
 Panel, silk velvet. Probably woven in Persia under European influence; 18th centy. T. 76.  
 Cover for a carriage cushion. Swedish; 18th or early 19th centy. T. 77.  
 Cover, tapestry-woven in coloured wools. Swedish; 18th or early 19th centy. T. 78.  
 Band, embroidered and drawn linen. Danish; first half of 19th centy. T. 79.  
 Cap-trimming, Hedebo embroidery. Danish; first half of 19th centy. T. 80.  
 Bed-post hanging, embroidered and drawn linen. Danish; dated 1823. T. 81.  
 Two samplers, embroidered linen. English; middle of 17th centy. T. 82, 83.  
 Two small tapestry panels. "The Flight into Egypt," and "Christ and the Woman of Samaria at the Well." German or possibly English; 16th centy. T. 85, 86. (100l.)  
 Buddhist Priest's robe, tapestry-woven. Japanese; early 19th centy. T. 91.  
 Cover, silk brocade. Russian; early 19th centy. T. 92.  
 Lady's jacket, silk velvet. Chinese; 19th centy. T. 93.  
 „ coat embroidered woollen cloth. Chinese; 19th centy. T. 94.  
 Two sleeve bands, silk brocade. Chinese; 18th centy. T. 95.  
 Band, silk brocade. Chinese; probably 18th centy. T. 96.  
 Six panels of silk brocade (k'o ssü), tapestry-woven. Chinese; probably of the period of the Emperor Chi'en-lung (1736-95). T. 97 to 102.  
 Woollen pile rug. Asia Minor; probably 17th centy. T. 103.  
 Man's cloak, embroidered linen. Probably Portuguese work under Eastern influence; early 17th centy. T. 105.  
 Embroidered linen shirt. Spanish; 17th centy. T. 106.  
 Two linen shirts, with pillow-lace insertions. Spanish; 17th centy. T. 107, 108.  
 Pair of embroidered linen pillow-cases. Spanish (?); 17th centy. T. 109.  
 Small linen pillow-case, with drawn-work insertions. Spanish (?); 17th centy. T. 110.  
 Child's robe, embroidered muslin. English; early 19th centy. T. 111.  
 Square falling collar, pillow-lace. North Italian; first half of 17th centy. T. 112.  
 Child's linen cap and head-piece, trimmed with "point plat de Venise." 17th centy. T. 113.  
 Pair of lace mittens, "point plat de Venise." 17th centy. T. 114.

Hood-shaped linen cap. Probably Spanish, but the lace trimming Flemish ; 17th centy. T. 115.

Child's satin shoe. English; late 17th centy. T. 116.

Linen neck-band for a falling collar. Probably English; early 17th centy T. 117.

(This collection numbered T. 105 to 117, was purchased for 100*l*.)

Flounce, needlepoint lace, "Rose-point." Venetian; middle of 17th centy. T. 118.

Embroidered muslin apron. English; second half of 18th centy. T. 119.  
120. " " " " late 18th or early 19th centy. T.

Pair of lappets, pillow-lace. Brussels; first half of 18th centy. T. 121.

Border, pillow-made lace. Valenciennes; middle of 18th centy. T. 122.

" , cut, drawn, and embroidered muslin. Italian (?); late 18th centy. T. 123.

(The objects numbered T. 118 to 123 were purchased for 182*l*. 10*s*.)

Large hanging, eight portions of horizontal bands, and an oblong panel, "petit point" embroidery. Elizabethan period. T. 125 to 134.

(This collection was purchased for 1,000*l*.)

Two borders, needlepoint lace. "Point de France"; late 17th centy. T. 135, 136.

Portion of wide border, needlepoint lace. "Point de France" (?); late 17th centy. T. 137.

Three borders, needlepoint lace. "Point de France"; late 17th centy. T. 138 to 140.

Edging, needlepoint lace. "Point de France"; early 18th centy. T. 141.

Border, needlepoint lace. "Point de Venise à réseau"; first half of 18th centy. T. 142.

Crown of cap, needlepoint lace. "Point d'Argentan"; middle of 18th centy. T. 143.

Two borders, needlepoint lace. "Point d'Argentan"; second half of 18th centy. T. 144, 145.

Portion of border, needlepoint lace. "Point d'Argentan"; first half of 18th centy. T. 146.

" " " " middle of 18th centy. T. 147.

Border, needlepoint lace. "Point d'Alençon"; middle of 18th centy. T. 148.

" " " " early 18th centy. T. 149.

" " " " first half of 18th centy. T. 150.

" " " " early 18th centy. T. 151.

Portion of border, needlepoint lace. "Point d'Alençon"; late 18th centy. T. 152.

" " " " first half of 18th centy. T. 153.

Border, needlepoint lace. "Point de France"; early 18th centy. T. 154.

" " " " "Point de Venise à réseau" (?); first half of 18th centy. T. 155.

" "mixed lace"—needlepoint pattern and pillow ground. Brussels; second half of 18th centy. T. 156.

" "mixed lace"—needlepoint pattern and pillow ground. Brussels; 19th centy. (?) T. 157.

" pillow-made lace. Flemish or French; late 17th centy. T. 158.

Cap-crown, pillow-made lace. Brussels; middle of 18th centy. T. 159.

Border, pillow-made lace. "Point d'Angleterre"; middle of 18th centy. T. 160.

Cap-crown, pillow-made lace. Brussels; first half of 18th centy. T. 161.

Lappet "mixed lace"; pillow-made and needlepoint. Brussels; first half of 18th centy. T. 162.

Lappet, pillow-made lace. Brussels; middle of 18th centy. T. 163.

- Two borders, applied pillow-made sprigs on machine net. Brussels; 19th centy. T. 164, 165.
- Two borders, embroidered net. English (Isle of Wight?); early 19th centy. T. 166, 167.
- Border, pillow-made lace. Flemish (?); 17th centy. T. 168.
- „ „ „ English (Devon?); 18th centy. T. 169.
- Portion of a border, pillow-made lace. English (Devon); 18th centy. T. 170.
- Collar, pillow-made lace. English (Devon); 18th centy. (?) T. 171.
- „ tape lace. English (Branscombe); about 1860. T. 172.
- Portion of flounce (?), „mixed lace,” pillow pattern and needlepoint ground. English (Devon); middle of 19th centy. T. 173.
- Scalloped collar, „mixed lace,” pillow pattern and needlepoint ground. English (Devon); middle of 19th centy. T. 174.
- „ „ pillow-made lace. English (Devon); first half of 19th centy. T. 175.
- Cuff, pillow-made lace. English (Devon); first half of 19th centy. T. 176.
- Border, „mixed lace,” pillow pattern and needlepoint ground. English (Devon); 18th centy. T. 177.
- „ pillow-made lace. Mechlin; first half of 18th centy. T. 178.
- „ embroidered muslin. In imitation of Brussels pillow lace. English; first half of 19th centy. T. 179.
- „ pillow-made lace. English (Devon); 18th centy. T. 180.
- Collar, pillow-made lace. English (Devon); first half of 19th centy T. 181.
- Border, pillow-made lace. English (Midland Counties); middle of 19th centy. T. 182.
- Collar, pillow-made lace. English (Devon); middle of 19th centy. T. 183.
- Portion of neck trimming, pillow-made lace. French (Le Puy?); middle of 19th centy. T. 184.
- Neck trimming, pillow-made lace. English (Devon); first half of 19th centy. T. 185.
- Lappet, pillow-made lace. French (Chantilly) or English (Devon); first half of 19th centy. T. 186.
- Border, embroidered muslin. English; first half of 19th centy. T. 187.
- Pair of cuffs, pillow-made lace. English (Devon); first half of 19th centy. T. 188.
- Edging, pillow-made lace. English (Devon); first half of 19th centy. T. 189.
- Collar, „ „ „ „ „ „ „ „ T. 190.
- Pair of mittens with applied pillow-made sprigs on net. English (Devon); early 19th centy. T. 191.
- Baby's hood-shaped cap with applied pillow-made sprigs on net. English (Devon); the plant device 18th centy., the rest first half of 19th centy. T. 192.
- Baby's hood-shaped cap. English (Devon); first half of 19th centy. T. 193.
- Cuff, pillow-made lace. English (Devon); 18th centy. T. 194.
- Border, pillow-made lace. Probably Flemish (?); first half of 18th centy. T. 195.
- „ „ „ Flemish; first half of 18th centy. T. 196.
- „ „ „ Brussels (Point d'Angleterre); first half of 18th centy. T. 197.
- „ „ „ English (Devon?); late 18th centy. T. 198.
- Berthe, pillow-made lace. English (Buckinghamshire); first half of 19th centy. T. 199.
- Border, pillow-made lace. English (Buckinghamshire); first half of 19th centy. T. 200.
- „ „ „ „ „ „ „ „ T. 201.
- Portion of a border „ „ „ „ „ „ „ „ T. 202.

- Two borders, embroidered net. Irish (Limerick?); second quarter of 19th centy. T. 203, 204.
- Lappet, pillow-made lace. Mechlin; second half of 18th centy. T. 205.
- Two borders " " " middle of 18th centy. T. 206, 207.
- " " " " T. 208, 209.
- Narrow border " " " T. 210.
- Border " " first half of 18th centy. T. 211.
- Narrow border " " middle of 18th centy. T. 212.
- Straight band " " early 19th centy. T. 213.
- " " Lille or English (Bucks); first half of 19th centy. T. 214.
- Broad border, " Lille; first half of 19th centy. T. 215.
- Border, pillow-made lace. Valenciennes; middle of 18th centy. T. 216.
- Two portions of lappets, pillow-made lace. Valenciennes; second half of 18th centy. T. 217, 218.
- Portion of a border, pillow-made lace. Valenciennes; late 18th centy. T. 219.
- Border, pillow-made lace. Bruges; about 1860. T. 220.
- Broad band, pillow-made lace. Flemish(?); made for the German market; early 19th centy. T. 221.
- Border, pillow-made lace. German(?); middle of 18th centy. T. 222.
- Broad band, pillow-lace. German; 18th centy. T. 223.
- " " pillow-made lace, for trimming a head-dress. German; 18th centy. T. 224.
- Berthe of silk blonde pillow-made lace. French (Caen or Bayeux); first half of 19th centy. T. 225.
- Cap, loosely-worked netting. Paraguay; 19th centy. T. 226.
- Pendant ornament, needlepoint lace. Brussels(?); late 19th centy. T. 227.
- Collar, needlepoint lace. Brussels (Point de Gaze); middle of 19th centy. T. 228.
- Edging, pillow-made lace. Mechlin; second half of 18th centy. T. 229.
- Border " " " middle of 18th centy. T. 230.
- " " " " second half of 18th centy. T. 231.
- " " " " middle of 18th centy. T. 232.
- Lappet " " " late 18th centy. T. 233.
- Three borders, pillow-made lace. Mechlin; middle of 18th centy. T. 234 to 236.
- Edging, pillow-made lace. Mechlin; middle of 18th centy. T. 237.
- " " " " second half of 18th centy. T. 238.
- Narrow straight border, pillow-made lace. Valenciennes; second half of 18th centy. T. 239.
- Border, pillow-made lace. Valenciennes; late 18th centy. T. 240.
- Wide border, pillow-made lace. Valenciennes; 19th centy. T. 241.
- Border, pillow-made lace. Valenciennes; second half of 18th centy. T. 242.
- Straight border, pillow-made lace. Valenciennes or Binche, middle of 18th centy. T. 243.
- Border, pillow-made lace. Binche; middle of 18th centy. T. 244.
- Two borders, " " " T. 245, 246.
- Straight border, pillow-made lace. Binche(?); middle of 18th centy. T. 247.
- Straight border, " " Valenciennes; second half of 18th centy. T. 248.
- Two borders of pillow-made lace. Flemish (Mechlin?); first half of 18th centy. T. 249, 250.
- Border, pillow-made lace. Flemish (Mechlin?); middle of 18th centy. T. 251.
- Panel, pillow-made lace. Flemish (Mechlin?); middle of 18th century. T. 252.
- Border of pillow-made lace. Flemish(?); 18th centy. T. 253.
- " " " Flemish; second half of 18th centy. T. 254.
- Straight border, pillow-made lace, loosely worked. Flemish or German; second half of 18th centy. T. 255.

- Straight border, pillow-made lace, loosely-worked. Flemish (?); second half of 18th centy. T. 256.
- Two bands, loosely-worked pillow net. German peasant work, 19th centy. T. 257, 258.
- Scalloped border, pillow-made lace. Dutch; 18th or 19th centy. T. 259.
- “half of 19th centy.” T. 260. English (Midland Counties) (?); first-half of 19th centy.
- Five borders, pillow-made lace. English (Bucks); first-half of 19th centy. T. 261 to 265.
- Border, pillow-made lace. English (Bucks); middle of 19th centy. T. 266.
- Panel, pillow-made lace. Italian (?); 18th centy. T. 267.
- Printed advertisement of Urling's Lace from “*La Belle Assemblée*.” — Dec. 1819. T. 268.
- (This collection; numbered T. 135 to 268, together with Nos. T. 299 to 320, was purchased for 145*l*.)
- Two sampler panels, illustrating Oriental stitches, worked in 1913 by Miss L. F. Pesel. T. 271, 272.
- Embroidered panel. Persian; 18th centy. T. 273.
- Napkin, linen damask. Flemish (?); dated 1701. T. 276.
- Panel, pillow-made lace. Italian; late 16th or early 17th centy. T. 299.
- Vandyked border, needlepoint lace. Italian; late 16th centy. T. 300.
- Falling collar, pillow-made lace. Italian; 17th centy. T. 301.
- Seven borders, metal thread lace. Italian or Dutch; 18th centy. T. 302 to 308.
- Three braids, woven metal thread. Italian (?); 18th centy. T. 309 to 311.
- Three borders, silver thread lace. Dutch or French; 18th and 19th centy. T. 312 to 314.
- Braid, woven silver thread. French (?); 19th centy. T. 315.
- Border, silk and metal thread lace. French (?); 19th centy. T. 316.
- Three ribbons, silk velvet. Italian or French; 16th to 18th centy. T. 317 to 319.
- Lid of snuff-box, illustrating lace. Battersea enamel; 18th centy. T. 320.
- Portion of flounce, needlepoint lace. “*Gros Point de Venise*.” 17th centy. T. 329.
- Panel, silk velvet brocade. Russian; 18th centy. T. 339.
- Two leather shoes. From Banbury. English; first half of 18th centy. T. 365, 366.
- Three parchment patterns with needlepoint lace in progress of making. In the style of “*Point plat de Venise*”; 17th centy. T. 374 to 376.
- Border and insertion, Carrickmacross lace. T. 10, 11.
- Border, pillow-made lace. From Parboustown. T. 12.
- „ silk and cotton Limerick lace. T. 13.
- Two scarves. Limerick “run work” lace. T. 14, 15.
- Border, needlepoint lace. T. 16.
- Portion of a flounce, needlepoint lace. From Kenmare. T. 17.
- „ „ „ From Youghal. T. 18.
- Border, needlepoint lace. From Youghal (?). T. 19.
- T. 10 to 19 were obtained by Mr. Alun S. Cole, C.B., when preparing his report on *Irish lace industry for the Science and Art Department* in 1886, and were subsequently transferred by him to the Museum.

## VIII.—DEPARTMENT OF WOODWORK.

### (a) GIFTS.

Japanese Shrine and fittings. W. 1.

*Given by W. Adams Oram, Esq.*

Coat-of-arms of the Goldsmith's Company. W. 2.

Cartouche with swag, early 18th centy. W. 3.



Oak stool. Elizabethan. W. 4.

Coat-of-arms of Sir Walter Denny, 16th centy. W. 5.

Oak cornice with cipher of William and Mary. W. 6.

Pair of mahogany doors. Style of Robert Adam. W. 7.

Pinewood carving, late 17th or early 18th centy. W. 8.

*Given by Col. H. H. Mulliner.*

Painted plaster with oak framework, 16th centy. W. 9.

*Given by Thomas Parkington, Esq., Junr.*

Piece of lacquered leather. Persian. W. 10.

*Given by J. N. Preece, Esq.*

Piano, designed by Robert Wornum (1812-1877) and decorated by James Gamble (1837-1911) for the late Sir Henry Cole. K.C.B. W. 11.

*Given by Alan S. Cole, Esq., C.B.*

Doorway from old War Office, Pall Mall (1760-1767). W. 12.

Architrave of a door from old War Office, Pall Mall (1760-1767). W. 13.

Carved cornice from old War Office, Pall Mall (1760-1767). W. 14.

Two mouldings from old War Office, Pall Mall (1760-1767). W. 15, 16.

*Given by E. Guy Ridpath, Esq.*

Satinwood music stand. W. 19.

*Given by H.R.H. Princess Louise.*

Carved oak coffer. English; late 15th centy. W. 20.

Oak coffer. English; late 15th centy. W. 21.

Three bed-posts. Period of Henry VIII. W. 22.

Oak door. French; early 16th centy. W. 23.

Pair of oak panels from a cupboard. English; late 15th centy. W. 36.

Two painted oak doors. English; late 16th centy. W. 37 and 38.

*Given by J. Dowell Phillips, Esq.*

Turned wood chair. English; 17th centy. W. 24.

*Given by his Family, in memory of late Walter L. Behrens, Esq.*

Spanish cabinet on stand, 17th centy. W. 29.

*Given by Sir Henry Howorth, K.C.I.E.,  
through the National Art-Collections Fund.*

Card case of "Shen Shao An," lacquer. W. 40.

*Given by H.M. Queen Mary.*

Gothic livery cupboard. W. 41.

Tea-caddy decorated with rolled paper work. W. 45.

*Given by Frank Green, Esq.*

Leather panel. French (?); 19th centy. W. 42.

*Given by Miss Anna Alma-Tadema, in fulfilment of the wish  
of her father, the late Sir Lawrence Alma-Tadema, O.M., R.A.*

Four Italian painted panels. W. 46 to 49.

*Given by M. Yeats Brown, Esq., C.M.G.*

Oak panel. English; first half of 16th centy. W. 52.

Oak panel (with arms of Sir William Kingston). W. 53.

*Given by H. Avray Tipping, Esq.*

Walnut chair. English; late 17th centy. W. 54.

*Given by J. Hutchinson, Esq.*

Leather workbox. English; 19th centy. W. 55.

*Given by Miss M. A. Crewe.*

Tortoiseshell comb. Chinese. W. 58.

*Given by Miss E. Deane.*

Framework of a window. English; 15th centy. W. 59.

Oak boss. English; 15th centy. W. 60.

*Given by A. H. Fass, Esq.*

Lacquered figure of Buddha. Japanese. W. 61.

*Given by Mrs. F. F. Tower.*

Pediment of veneered wood from a piece of furniture. W. 62.

*Given by F. L. Lucas, Esq.*

(b) REQUESTS.

Cup of engraved wood (1617). English. W. 50.

„ „ with cover (1648). English. W. 51.

*Bequeathed by E. S. Clarke, Esq.*

(c) PURCHASES.

Two pew-ends. English; late 15th or early 16th centy. W. 17 and 18.

Carved and gilt wall sconce. Style of Chippendale. W. 25.

Child's chair of mahogany. Style of Chippendale. W. 26.

Painted chest. English; 17th centy. W. 27.

Painted plaster work (8 pieces). English; about 1600. (70L) W. 28 to W. 28G.

Chest by James Griffin (1639). W. 30.

Child's chair of walnut. English; 17th centy. W. 31.

Court cupboard of oak. English (1610). (200L) W. 32.

Marquetry chest of drawers. English; Charles II. W. 33.

Red lacquer cabinet. English. (850L) W. 34.

Linenfold panelling. English; first half 16th centy. (140L) W. 35.

Gilt fire-screen. English; 18th centy. W. 39.

Walnut chair. Queen Anne. W. 43.

Overmantel, with painting by Monamy. W. 44.

Oak corner cupboard. English; late 17th or early 18th centy. W. 56.

Linenfold door. English; early 16th centy. W. 57.

IX.—INDIAN SECTION.

(a) GIFTS.

Woman's head-dress, antler-shaped; woven and padded hair with lead-alloy ornaments. Kafiristan, Hindu Kush; 19th centy. I.M. 3.

*Given by Surgeon-Gen. Sir Benjamin Franklin, K.C.I.E.*

Lamaist temple-banner (*tangka*); illuminated tempera painting on prepared cloth. Tibet; 17th or 18th centy. Acquired during the British Mission to Lhasa in 1904. I.M. 4.

*Given by Lieut.-Col. Sir David Barr.*

Woman's lip-salve pot; porcelain painted in enamel colours. Chinese (Canton) made for the Siamese market; 18th centy. I.M. 5.

*Given by Mrs. J. W. Hinchley, A.R.C.A.*

Shawl (*doshala*); pashmina wool. Kashmir; about 1850. I.M. 17.

*Given by the executors of the late Mrs. F. M. Zarifi.*

Collection of 129 water-colour drawings, and pen, pencil, and brush studies of Indian subjects for book illustration, by Brigade-Surgeon Frederick W. A. de Fabeck, I.M.S. (1830-1912), formerly Principal of the School of Art at Jaipur. I.M. 19 to 143, 305 to 308.

*Given by Madame L. de Fabeck.*

Rosewater-spinkler (*gulabposh*); cobalt-blue glass, mounted in silver-gilt. Mogul (Delhi); about 1700. I.M. 188.

Collection of Græco-Buddhist sculpture, 34 reliefs and architectural details carved in talcose-schist, from the Swat territory, North-West Frontier Province. Gandhara school; 50 B.C.-250 A.D.:—

Standing figure of Gautama Buddha (head missing). I.M. 189.

Relief (left side of an architrave): seated Buddhas, etc. I.M. 190. •

- Relief (right side of an architrave): *Jataka* scene, etc. I.M. 191.  
 Portions of friezes: boys (Erotes) carrying a garland. I.M. 192 to 194.  
 Pedestal relief: "fire-altar and worshippers." I.M. 195.  
 Portion of a frieze: *Jataka* scenes. I.M. 196.  
 Portion of a relief: two figures from a musicians' group. I.M. 197.  
 Portion of a relief: ascetic Brahmins and Devas. I.M. 198.  
 Drum from a votive model of a *stupa*: Buddha groups. I.M. 199.  
 Portion of an Indo-Corinthian capital (volutes missing). I.M. 200.  
 Relief (portion of an architrave): seated Buddhas, etc. I.M. 201.  
 Relief (portion of an architrave): boys (Erotes) in pairs, etc. I.M. 202.  
 Volute of an Indo-Corinthian capital. I.M. 203.  
 Plinth relief: figures of *Nagini* or snake-women. I.M. 204.  
 Portion of a relief: Prince Siddhartha's departure from Kapilavastu. I.M. 205.  
 Relief figure of Gautama Buddha holding the *patra*. I.M. 206.  
 Unfinished relief figure of Gautama Buddha. I.M. 207.  
 One side of the base of a votive *stupa*: Buddha and worshippers panels. I.M. 208.  
 Relief figure of the Bodhisattva Maitreya. I.M. 209.  
 Relief figure of Gautama Buddha in the "teaching" attitude. I.M. 210.  
 Portion of a relief: Buddha, disciple and worshipper. I.M. 211.  
 Portions of friezes: "colonnade and figure" subjects. I.M. 212 to 215.  
 Portion of a curved frieze: "Buddha and worshipper" panels. I.M. 216.  
 Relief: Buddha's first sermon in the Deer Park at Isipatana near Benares. I.M. 217.  
 Portion of a relief: scene in Prince Siddhartha's sleeping-apartments at Kapilavastu. I.M. 218.  
 Portion of an architrave: Buddha panels, etc. I.M. 219.  
 Portion of a curved frieze: "Buddha and Deva" panels. I.M. 220.  
 Base of a stèle: "woman (*Yaksha*) and tree" panels. I.M. 221.  
 Portion of a frieze: Indra's visit to Buddha in the Indrasaila Cave. I.M. 222.

*Given by Imre Schwaiger, Esq. through the National Art-Collections Fund.*

- Cap-case, two sweetmeat-boxes, two flower-holders, three vases, three fuse-sticks for muzzle-loading cannon (one with fuse, brass holder and pricker) and two peg-tops of incised lacquered (lac-turned) work on wood. Malé, Maldivé Islands; about 1900. I.M. 223 to 235.  
 Food-stands (*serak-kale*); cast-bronze. Ceylon (Kandy); 17th and 18th centy. I.M. 236 and 237.  
 Covers (*etirilla*); cotton fabric. Ceylon (Dumbara); about 1850. I.M. 238 and 239.  
 Mat (*pedura*); woven in the prepared leaves of the date-palm. Ceylon (Kalutara); about 1900. I.M. 240.  
 Two sets of silver toe-rings worn by Tamil dancing-girls in Ceylon; 19th centy. I.M. 241 to 239.

*Given by Sir Everard im Thurn, K.C.M.G., C.B.*

- Relief figure of Gautama Buddha seated in the "teaching" attitude; talcose-schist. Græco-Buddhist (Gaudhara school); 1st to 3rd centy. I.M. 297.

*Given by C. Rowland Clark, Esq.*

- Rubbings of Pathan ornament of the Indo-Saracenic order on a tomb near Delhi. I.M. 299 and 300.

*Given by Harold B. Bompas, Esq.*

Model of the Mosque of Jamaluddin Muhafiz Khan built at Ahmadabad in 1465; carved teak. Ahmadabad; 19th centy. I.M. 303.

Given by Miss M. B. Wallace-Dunlop.

Parsee costume from Bombay City; about 1900. I.M. 304.

Given by Kharshigee D. Shroff, Esq.

### (b) PURCHASES.

Figure of the Bodhisattva Maitreya (*Jam-pa*); gilt copper. Tibet (Palkor Choidé Monastery at Gyantsé); 16th centy. I.M. 6.

Illuminated tempera paintings chiefly selected as illustrating Eastern (Chinese, etc.) and Western (Italian, etc.) influences. Mogul (Delhi School); chiefly 17th centy. I.M. 7 to 16.

Five-folding screen (*akwai-u-kah*); padouk-wood. Carved by a Burmese craftsman at Port Blair, Andaman Islands, about 1900. I.M. 18.

Model of the Taj Mahal; carved alabaster. Agra; 1866. I.M. 144.

Water-colour drawings (life studies) by students of the Bombay School of Art, illustrating the costumes worn by Mahratta and other women in Bombay City; 1892-1899. I.M. 145 to 152.

Pair of stirrups; chiselled and openwork iron. Kutch, Bombay; 17th centy. I.M. 153.

Aureole-shaped back-piece, from the throne of a Lamaist image; gilt copper. Tibet; 17th centy. (807) I.M. 154.

Four figures of Rishis or Vanaprastha Brahmins; gilt copper. Nepal (Néwar work); about the 12th centy. (3007.) I.M. 155 to 158.

Emblematic ornament, the "Luck Jewel" (*Norbu*), from a Lamaist altar; silver-gilt set with 501 gems. Tibet; about 1700. (1207.) I.M. 159.

Neck-ornament from a Lamaist image; silver-gilt set with 462 gems. Tibet; about 1700. (1507.) I.M. 160.

Headdress, or crown, from an image of Krishna; silver-gilt enamelled and jewelled. Lahore, Panjab; 17th centy. I.M. 161.

Hinged case for a mazer-shaped tea-bowl; openwork steel, partly gilt. Tibet; 18th centy. I.M. 162.

Standard (*alam*), falcon-shaped, of ornamental caligraphy (*tugra*); openwork gilt copper. Mogul (Delhi); 17th centy. I.M. 163.

Fragments (portions of panels, etc.) of shawls; pashmina wool. Kashmir; 17th centy. I.M. 164 to 169.

Figure of Vajrapani (Chagna-dorje); gilt copper, jewelled. Tibet; anterior to the 16th centy. I.M. 170.

Throne for a Lamaist image; gilt copper. Tibet; anterior to the 16th centy. I.M. 171.

Mask from a gigantic image of the Lord-Demon Gonpogur; gilt copper, jewelled. Tibet; anterior to the 17th centy. (1807.) I.M. 172.

Wine-cup; dark green mottled jade mounted in silver-gilt. Tibet; 18th centy. I.M. 173.

Tea-bowl; pale variety of jadeite mounted in silver-gilt. Tibet; 18th centy. I.M. 174.

Spice-box; openwork brass, jewelled. Nepalese or Tibetan work; 17th centy. I.M. 175.

Charm (*latkan*) formerly worn by a pilgrim to the Temple of Krishna at Nathdwara, Udaipur; gold, enamelled and jewelled. Jaipur, Rajputana; early 19th centy. I.M. 176.

Armlet (*bazuband*); gold, enamelled and jewelled. Jaipur, Rajputana; early 19th centy. (507.) I.M. 177.

Drop (*jhumka*) from an earring (*jhumka-phul*); gold, enamelled and jewelled. Mogul (Delhi); 17th or early 18th centy. I.M. 178.

Earring in the form of Vishnu as Nara-Sinha (his fourth incarnation) slaying Hiranyakasipu; gold, jewelled. Khatmandu, Nepal; 18th centy. I.M. 179.

Cover (top-board) of a Lamaist scripture-book; carved Himalayan pinewood. Tibet; about 1700. I.M. 180.

- Pair of earrings each in the form of Vishnu's vehicle Garuda; silver-gilt, jewelled. Nepal (Newar work); 18th or 19th centy. I.M. 181, 181a.
- Boss from the crown on an image of Avalokitesvara; gold, jewelled. Tibet; dating from 1700. I.M. 182.
- Figure of Krishna in the "flute-playing" attitude; cast bronze. Nepal; dating from the 8th centy. I.M. 183.
- Portions of huka-tops (*chilam-sarposh*); openwork silver finely enamelled. Mogul (Lucknow, Oudh); 17th centy. I.M. 184 and 185.
- Betel-box (*pandun*); enamelled silver. Mogul (Lucknow, Oudh); 17th centy. I.M. 186.
- Chape from the scabbard of a sword (*talwar*); enamelled silver. Mogul (Lucknow, Oudh); 17th centy. I.M. 187.
- Seventeen illuminated tempera paintings, illustrations from a MS. volume. "The Memoirs of Babar" (*Waqiat-i-Babari*), prepared in the reign of Akbar the Great. Mogul school; about 1600. Artists: Bishandas, Makand (Mukund), Lal, Paras, Ramdas, Devji, Ismail and Yaqub. (294l. 10s.) I.M. 260 to 276a.
- Portrait of the Begam Mumtaz Mahal (d. 1631); miniature on ivory. Delhi school; early 19th centy. I.M. 277.
- Four illuminated tempera paintings; one by Masud. Mogul school; 17th centy. I.M. 278 to 281.
- Illuminated tempera painting. Rajput (Kangra school); about 1800. I.M. 282.
- Twelve illuminated tempera paintings, chiefly portraits. Mogul school; 17th and 18th centy. I.M. 283 to 292.
- An Indian painting of two European (English) ladies in costumes of the period about 1600. Mogul (Delhi) school; early 17th centy. I.M. 293.
- Two illuminated tempera paintings. Rajput (Kangra school); 18th centy. I.M. 294 and 295.
- Neck-ornament from a Lamaist image; gilt copper, jewelled. Made in Nepal (Khatmandu) for Tibet; 18th centy. I.M. 296.
- Panel; white cotton embroidery on unbleached Dacca muslin (*chikan* work). Calcutta, Bengal; late 18th centy. I.M. 298.
- Butter-Lamp (*mchod-skön*) from a Lamaist altar; chased silver. Tibet; 18th centy. I.M. 301.
- Panel of a shawl; pashmina wool. Kashmir; 17th or early 18th centy. I.M. 302.
- Relief, representing a snake-princess (*Nagini: Naga-kanya*); Palnad limestone. Found in the Palnad Taluga, Kistna District, Madras Presidency, and considered to be a Buddhist work anterior to the 6th centy. I.M. 309.

## X.—CIRCULATION DEPARTMENT.

### (a) GIFTS.

- Porcelain vase and cover. Japanese (Satsuma); 19th centy. Circ. 35.  
*Given by Claude D. Rotch, Esq*
- Embroidered cotton bands (3). English; 18th centy. Circ. 48 to 50.
- Embroidered silk sleeve-bands (2). Chinese; 19th centy. Circ. 574 and 575.
- Border. Cut and drawn work. Greek Islands. 17th centy. Circ. 639.
- Bands (4). " " Russian; 19th centy. Circ. 640 to 643.  
*Given by Miss Baxter on behalf of her late sister, Miss Kate Baxter.*
- Lappet, pillow-made lace. Flemish; early 18th centy. Circ. 87.  
*Given by the Misses Lawrence.*

Pine mouldings (6). English; 18th centy. Circ. 88 to 93.

Pine skirting. English; 18th centy. Circ. 94.

*Given by E. Guy Ridpath, Esq.*

Wood Engraving. "The Centaur Wedding," by T. Sturge Moore. Circ. 498.

" " "Theseus finding Phædra," " " Circ. 499.

" " "The Initiation of Nymph and Shepherd," by T. Sturge Moore. Circ. 500.

" " "Love in the Wood," by T. Sturge Moore. Circ. 501.

" " Illustration to Wordsworth's "Resolution and Independence," by T. Sturge Moore. Circ. 502.

" " "Pan as a Mountain," by T. Sturge Moore. Circ. 503.

*Given by the Artist.*

Embroidered satin skirt (a portion). Indian (Cutch); early 19th centy. Circ. 538.

*Given by H. P. Marillier, Esq.*

Lithograph in colours. "Forward! the Day is breaking." A poster by G. Spencer Pryse. Circ. 545.

" " "Landless." A poster by G. Spencer Pryse. Circ. 546.

" " "Workless," a poster by G. Spencer Pryse. Circ. 547.

*Given by the Labour Party of the House of Commons.*

Embroidered canvas sampler. English; dated 1783. Circ. 573.

*Given by Miss Alice M. Gurney.*

Book Plates (48). Engraved by C. W. Sherborn, R.E. Circ. 576 to 623.

*Given by C. Davies Sherborn, Esq.*

Embroidered leather panel. Turkish; middle of 19th centy. Circ. 624.

*Given by A. Peters, Esq.*

" cotton cloth cap. English; early 19th centy. Circ. 625.

" muslin cap. English; early 19th centy. Circ. 626.

*Given by Mrs. Chevalier.*

Bird Food Holder, brass. Dutch; early 18th centy. Circ. 630.

*Given by E. Hart, Esq.*

Book Plates (8). Engraved by J. F. Badeley, Esq. Circ. 631 to 638.

*Given by the Artist.*

Earthenware vase. Indian; late 19th centy. Circ. 644.

Jelly Glasses (2), with cut decoration. English; early 19th centy. Circ. 645 and 646.

Jelly Glass, with cut decoration. English (Stourbridge); late 18th centy. Circ. 647.

*Given by Major E. Warden Denniss.*

Pietà, carved walnut. Flemish or Northern French; 17th centy. Circ. 657.

Earthenware fish drainer. English (Etruria); early 19th centy. Circ. 658.

" plaques (2). Italian (Castelli); early 18th centy. Circ. 659 and 660.

" tazzas (2). Italian; 17th centy. Circ. 661 and 662.

" sauce-boat and mug. English (Staffordshire); 2nd half of 18th centy. Circ. 663 and 664.

Porcelain dish and bowl. Chinese (Period of K'ang Hsi, 1662-1722). Circ. 665 and 666.

Porcelain dish. Chinese (Period of Ch'ien Lung, 1736-1795). Circ. 667.

" " and basin. Chinese; middle of 18th centy. Circ. 668 and 669.

Stoneware vases (2). Chinese (Canton); 18th centy. Circ. 670 and 671.

Glass tazza. Venetian; 16th or 17th centy. Circ. 672.

*Given by Bernard H. Webb, Esq.*

Chiaroscuro prints (4), by John Skippe. Circ. 673 to 676.

*Given by Professor W. Bateson, M.A., F.R.S.*

(b) PURCHASES.

Pewter tankard. Flemish; dated 1799. Circ. 1.

Reproduction of beaker and cover. The original of silver-gilt. South German; late 15th centy. Circ. 2.

Oak chest, inlaid. English; middle of 17th centy. Circ. 3.

Coffret, lacquered wood with brass mounts. English; about 1700. Circ. 4.

Velvet pilaster hanging. Spanish; 17th centy. Circ. 5.

Embroidered satin cover. Turkish; 18th centy. Circ. 6.

" linen cushion covers (3). Italian; 16th or 17th centy. Circ. 7 to 9.

" linen cushion cover. Italian; 16th centy. Circ. 10.

Silk burse. Probably Spanish; 17th centy. Circ. 11.

Embroidered velvet borders (5). Spanish; 16th centy. Circ. 12 to 16.

" satin panel. Italian; 16th centy. Circ. 17.

" " Spanish; 16th centy. Circ. 18.

Satin border. French; 16th centy. Circ. 19.

" panel. Spanish; 17th centy. Circ. 20.

Embroidered satin panel. Spanish or Italian; 17th centy. Circ. 21.

" linen cushion cover. Italian; 16th centy. Circ. 22.

" velvet collar. Spanish; 16th centy. Circ. 23.

" satin collar. Spanish; 16th centy. Circ. 24.

Border, woven in silks and chenille. French (style of Philippe de la Salle 1723-1803). Circ. 25.

Silk damask panel. Spanish; early 16th centy. Circ. 26.

" brocade border. Italian; 17th centy. Circ. 27.

Hoods of copes (3), brocatelle. Italian; 16th centy. Circ. 28 to 30.

Tapestry panel. Flemish; 2nd half of 16th centy. Circ. 31.

Printed linen. Imitation of English worsted embroidery of the latter part of 17th centy. Circ. 32.

" " (2 portions). Imitations of Sicilian silk brocades of the 2nd half of 13th centy. Circ. 33 and 34.

Oak shutter with wrought iron furniture. Netherlandish; early 17th centy. Circ. 36.

Reproduction of group. "St. Margaret and the Dragon." The original of carved walnut. French; late 15th centy. Circ. 37.

" " ornament. The original of tinned iron. South German; late 15th centy. Circ. 38.

" " medallion. "St. Francis." The original of pierced and chiselled steel. Italian (Brescia); 17th centy. Circ. 39.

" " knob or handle, a ram's head. The original of chiselled iron. Italian; 16th centy. Circ. 40.

" " rosette from a hinge band. The original of iron. German; late 15th centy. Circ. 41.

" " portion of a lock. The original of chiselled iron. French; about 1680. Circ. 42.

" " " " The original of engraved brass. German; dated 1741. Circ. 43.

" " ornament from a pair of smoker's tongs. The original tongs of engraved steel. Spanish; 18th centy. Circ. 44.

" " knife handle. Figure of Venus. The original of chiselled steel. Italian; 16th centy. Circ. 45.

" " " Figure of Bacchus. The original of chiselled steel. Italian; 16th centy. Circ. 46.

" " fork handle. Figure of Cupid. The original of chiselled steel. Italian; 16th centy. Circ. 47.

- Embroidered silk panel. Italian; 17th centy. Circ. 51.  
 Portion of embroidered silk dress. English; early 18th centy. Circ. 72.  
 Table-hanging, woven in silk and gilt-paper thread. Chinese; 19th centy. Circ. 73.  
 Oak fanlight. Netherlandish; about 1700. Circ. 74.  
 Pewter tankard. English; 18th centy. Circ. 75.  
 Panel, fragments of painted and stained glass. Chiefly Flemish or Dutch; 15th to 17th centy. Circ. 76.  
 „ painted and stained glass. Flemish; early 16th centy. Circ. 77.  
 „ „ „ „ Dutch or Flemish; 17th centy. Circ. 78.  
 „ „ „ „ Dutch; 17th centy. Circ. 79.  
 „ painted glass. Probably Flemish; 17th centy. Circ. 80.  
 „ „ „ Flemish; early 16th centy. Circ. 81.  
 Embroidered linen panel. Hungarian; 19th centy. Circ. 82.  
 „ „ cuff. „ „ Circ. 83.  
 „ cotton caps (3). „ „ Circ. 84 to 86.  
 „ silk coat. English; 18th centy. Circ. 95.  
 Reproduction in water-colour of painted and stained glass. By J. P. Barraclough. German; 13th centy. Circ. 96.  
 Reproductions (2) in water colour of painted and stained glass. By J. P. Barraclough. French; 13th centy. Circ. 97 and 98.  
 Dress sword, steel. The blade, German (Solingen), early 18th centy.; the hilt, English (Birmingham), late 18th centy. Circ. 99.  
 Embroidered cotton panel. English; about 1700. Circ. 100.  
 „ velvet bag, Turkish; 18th centy. Circ. 101.  
 Earthenware dish. French; 16th or early 17th centy. Circ. 102.  
 Oak napkin-press. Netherlandish; 17th centy. Circ. 103.  
 Embroidered linen border. English; late 17th or early 18th centy. Circ. 104.  
 „ „ cotta with Flemish lace edging. Spanish; early 19th centy. Circ. 105.  
 Cut glass jugs (2). Irish; early 19th centy. Circ. 106 and 107.  
 „ salad bowl and stand. „ Circ. 108 and A.  
 „ custard cups (6). „ Circ. 109 to 114.  
 „ sugar basin. „ Circ. 115.  
 „ butter dish. „ Circ. 116.  
 Wrought-iron hinges (2). English; early 17th centy. Circ. 117 and 118.  
 „ lock with hasp and key. Spanish; 17th centy. Circ. 119.  
 Sycamore frieze. English; early 18th centy. Circ. 120.  
 Colour etching. "Old House at Loches," by F. Marriott. Circ. 121.  
 „ wood-cut. "The Outgoing Fleet," by E. Kirkpatrick. Circ. 122.  
 „ „ "Snipe," by A. W. Seaby. Circ. 123.  
 „ aquatint. "The Horse Guards," by E. L. Laurenson. Circ. 124.  
 „ etching (one final and two working proofs), "Les Bouquinistes," by T. F. Simon (signed). Circ. 125.  
 „ „ (one final and two working proofs). "Nocturne aux Champs Elysées," by T. F. Simon (signed). Circ. 126.  
 Canvas samplers, worked in silks to illustrate stitches used in embroidery English; modern. Circ. 127 to 129.  
 Reproduction of chrisamatory. The original of silver. Spanish; 1st half of 17th centy. Circ. 130.  
 „ „ chalice and paten. The original of silver, parcel-gilt. English; late 15th centy. Circ. 131 and A.  
 „ „ bowl. The original of silver-gilt. Spanish; 17th centy. Circ. 132.  
 „ „ candlestick. The original of silver; English; London hall-mark for 1682-3. Circ. 133.  
 „ „ candlestick. The original of silver. French; Paris hall-mark for 1714-5. Circ. 134.  
 „ „ two-handled cup. The original of silver. English; hall-mark for 1706-7. Circ. 135.



- Reproduction of sweetmeat dish. The original of silver. English; London hall-mark for 1662-3. Circ. 136.
- " " tobacco-box and cover. The original of silver. Dutch (Rotterdam hall-mark); about 1780. Circ. 137.
- " " tobacco-box and cover. The original of silver. Dutch; Amsterdam hall-mark for 1788. Circ. 138.
- " " pepper-caster. The original of silver. Dutch; Amsterdam hall-mark for 1701. Circ. 139.
- " " two-handled bowl. The original of silver. Swedish; ? 17th centy. Circ. 140.
- " " christening cup. The original of silver. Guernsey work; late 17th centy. Circ. 141.
- " " bowl. The original of silver. Flemish; ? late 16th centy. Circ. 142.
- " " tray. The original of silver. Irish (Dublin hall-mark); middle of 18th centy. Circ. 143.
- " " casket. The original of silver. Dutch; late 17th centy. Circ. 144.
- " " tea-pot. The original of silver. Dutch; about 1830. Circ. 145.
- " " tea-caddy. The original of silver. Dutch; Amsterdam hall-mark for 1747. Circ. 146.
- " " sweetmeat dish. The original of silver. English; London hall-mark for 1633-4. Circ. 147.
- Silver tankard. Danish; late 17th centy. Circ. 148.
- Coloured woodcuts (4) of views of Goethe's house, by M. Geibel. Circ. 149 to 152.
- Brass tray and spittoon, decorated with cloisonné enamel. Chinese; 17th centy. Circ. 153 and 154.
- Walnut writing-table. English; style of 17th centy. Circ. 155.
- Earthenware basins (3). Persian; 13th centy. Circ. 156 to 158.
- Sideboard, oak, with chestnut top. English; 1st half of 17th centy. Circ. 159.
- Lithograph. "Hamburg Blankenese," by Clauss (signed). Circ. 160.
- " " "Three Fir Trees," by W. G. Oertel. Circ. 161.
- Silver bowl. Scandinavian; late 17th centy. Circ. 162.
- Coloured lithograph, a poster for the Eldorado Music Hall, by Cheret (signed and dated (18)94). French. Circ. 163.
- Coloured lithograph, "La Sortie de la Mine," by Steinlen. French; 19th centy. Circ. 164.
- A complete set of the Publications of the Dürer Society from 1898 to 1908 inclusive. 320 plates. Circ. 165 to 484.
- Coloured lithograph, by Miss S. B. Pearse. Circ. 485
- Earthenware bowl. Persian; 17th centy. Circ. 486.
- " " " 13th centy. Circ. 487.
- " dish. " " Circ. 488.
- " bowl. " " Circ. 489.
- " basin. " " Circ. 490.
- " jar. " " Circ. 491.
- " basin. " " Circ. 492.
- " bowls (2). " " Circ. 493 and 494.
- " ewer. " " Circ. 495.
- " bowls (2). " " Circ. 496 and 497.
- Oak treasure-chest, veneered with rosewood, and decorated with brass. English; late 17th centy. Circ. 504.
- Reproductions of keys (a panel containing seven). English; 17th or early 18th centy. Circ. 505.
- " " (a panel of five). French; 16th and 17th centys. Circ. 506.
- Linen damask napkin. ? Flemish; dated 1701. Circ. 507.
- Pencil studies (3), by A. B. Houghton. Original drawings for illustrations to the "Arabian Nights." Circ. 539 to 541.



## BETHNAL GREEN MUSEUM.

In August the following objects, designed by Alfred Stevens (b. 1817; d. 1875), were transferred to the Victoria and Albert Museum, for inclusion in an exhibition of works by that artist :— a stove of bronze with painted earthenware plaques; two stove-fronts of bronze, brass, and steel; a stove of steel and gilt metal; and two bronze groups representing (*a*) Valour and Cowardice, and (*b*) Truth and Falsehood, cast from portions of the original sketch-model for the Wellington Monument in St. Paul's Cathedral. A japanned papier-mâché tray and a few other objects were sent from the Victoria and Albert Museum.

A small collection of furniture, which has been brought together with a view to placing before the public artistic examples which can be produced at a low cost, was received on loan from Mr. J. H. Whitehouse, M.P. It will be exhibited in two rooms which are being specially prepared at the south end of the Upper Gallery. A small collection of Chinese enamels, pottery, and carvings in jade and other semi-precious stones was received on loan from Mr. Charles T. Bruce, and will be exhibited as soon as space is available. An oil painting, "The Fates," by the late F. W. Moody, which had been lent for several years by Mrs. L. M. Howell, was returned.

The Doubleday Collection of Lepidoptera was examined in April by an officer of the Natural History Museum, South Kensington, and upwards of 500 specimens were cleaned, repaired, and repinned. The collection was visited by 99 persons during the year.

The lighting and the ventilation of the Museum have both been improved by the substitution of glazing for the old wooden louveres in the roof. Arrangements have been completed during the year for the transfer of the responsibility for the heating and lighting services to the Office of Works.

The total number of visitors in 1913 was 419,972, a decrease of 3,687 as compared with the previous year. The day attendance on week-days was 260,219, the evening attendance 71,994, and on Sundays 87,759 (for 1912 the figures were 250,619, 87,896, and 85,144 respectively). The average week-day attendance in 1913 was 1,061, and on Sundays 1,688; in 1912 it was 1,089 on week-days and 1,637 on Sundays.

A total of 2,144 children and 95 teachers, from the schools in the neighbourhood, visited the Museum for the purposes of study.

## APPENDIX.

STATEMENT OF THE NUMBER OF VISITORS TO THE BETHNAL GREEN  
MUSEUM IN THE YEARS 1911, 1912, AND 1913.

Month.	Weekdays.			Sundays.		
	1911.	1912.	1913.	1911.	1912.	1913.
January - - -	39,278	30,793	27,334	2,496	2,653	3,608
February - - -	28,518	28,135	21,660	6,034	1,488	5,731
March - - -	33,326	26,937	38,549	9,152	10,233	13,369
April - - -	39,670	35,971	28,539	10,403	8,439	7,695
May - - -	19,020	25,162	30,659	7,861	8,783	8,568
June - - -	24,611	19,294	19,985	8,765	11,116	11,409
July - - -	20,071	24,728	26,354	10,760	7,804	8,577
August - - -	31,221	37,631	33,702	7,607	8,840	9,383
September - -	20,324	24,157	19,981	8,555	10,222	8,020
October - - -	27,302	25,627	27,739	7,611	5,484	3,776
November - - -	23,937	24,319	22,921	2,325	3,385	4,870
December - - -	36,454	35,761	34,770	2,386	3,667	2,753
Totals -	313,762	338,515	332,213	83,895	85,144	87,759

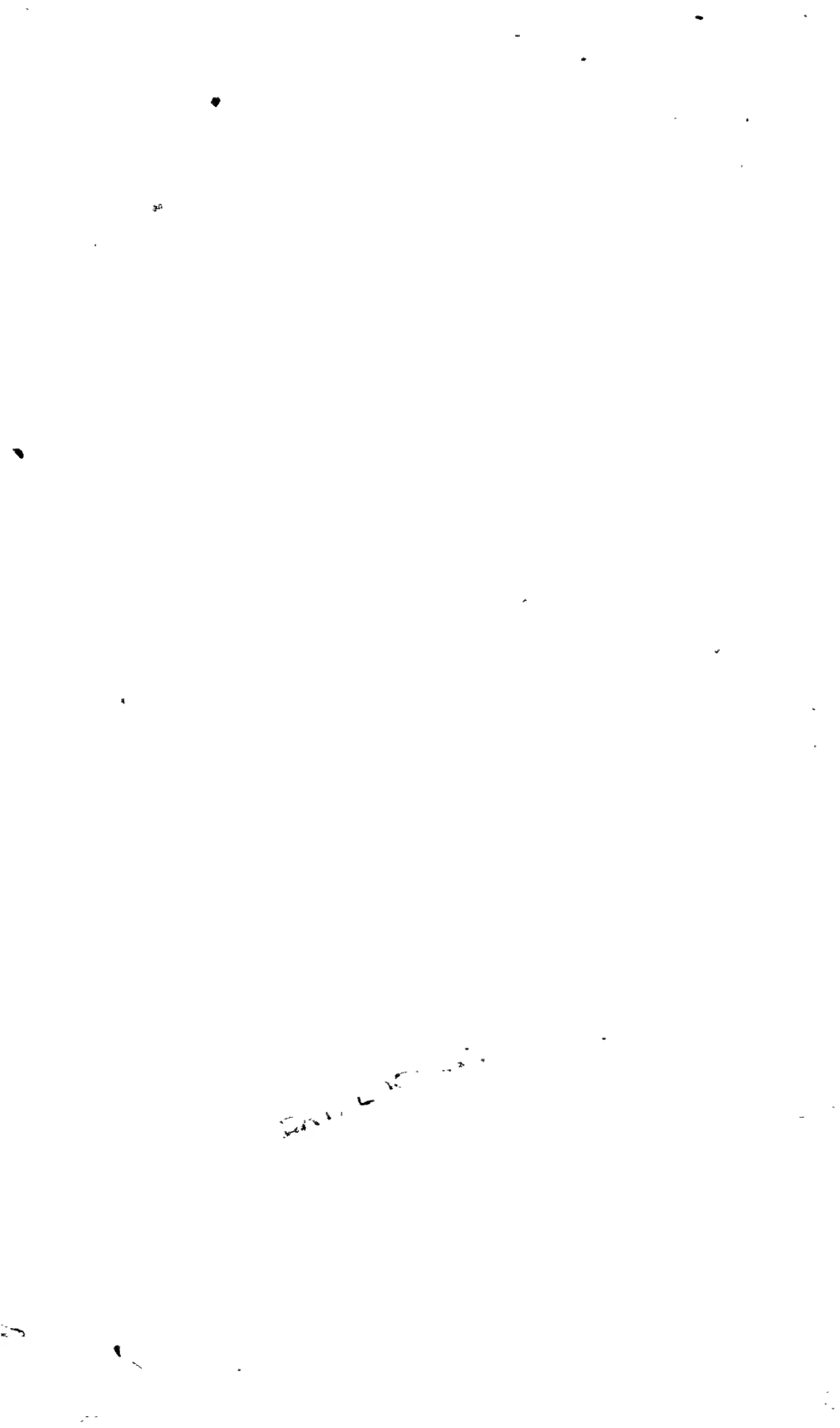












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